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# MUSICAL AMERICA

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## BLUE-RIDGE BALLADS *record* LOCAL HISTORY

*Tracing the origin of  
Frankie and Johnnie  
reveals a store of  
American folk-music*

By Maude Minish Sutton

WHEN Frankie Silvers caused a certain amount of philosophical approval among her neighbors in Burke County, N. C., in 1833, by shooting her husband, she among other things, manufactured material which was thankfully accepted by a line of native folk song creators.

Celebrated by a "home-made ballit" of definite imagery and direct and powerful expression, the unhappy twain—Frankie and Johnny—have had national and, recently, international significance. The ballit, dealing with the tragic career of Johnny from the moment he deceived Frankie to the powerful denouement wherein he requests gentle treatment—"Cause ya bullets hurt me so," has swept an ascending arc of attention and popularity.

Books concerned with the anthology of American music of the soil, of which there have been several within the last few years, pay thorough attention to this ballit. E. E. Cummings play, "Him," given in New York last spring, dedicated an entire act to a dramatized rendition of Frankie and Johnnie, and "Diamond Lil," still to be seen on the New York boards, utilizes the ballit for

local color. The gramophone reproduces the essence of Frankie's exclusive affections and her stern self-imposed justice, all set to an air that can be found in the old Southern Harmony Hymn Book.

### *Primitive Power*

The fund of individually American balladry that can still be found in the Blue Ridge Mountains has grown up among the most homogeneous people on the American continent. North Carolina has the smallest percent of foreign-born population of any state in the Union, and, until recently, a foreigner was a curiosity in the heart of the mountains. Here, in a setting of tangled forest these quaint weird tunes are to be heard.

Many of them are old world ballads, naive, direct and simple, which have been preserved through the centuries because of some inherent primitive power.

In one North Carolina county, which lies in the Blue Ridge, we found ninety-two early English and Scottish ballads. They were changed, in many instances—adapted to the soil where they have



A CHARACTERISTIC CABIN IN THE BLUE RIDGE MOUNTAINS, WHERE THE LIFE OF THE PRIMITIVE MOUNTAIN FOLK IS STILL REHEARSED IN BALLITS MANY VERSES LONG

thrived for the last 300 years. In every case, however, their original can be found in Childs' great collection of folk ballads. These plaintive airs have been good enough to stand the endless repetition necessary in singing the innumerable verses that tell some story of a "faire ladye" of the days of chivalry. They have never been written down, except by collectors, and yet they are one of the most permanent things in the world.

A dozen generations and a hundred thousand repetitions may have gone into the shaping of one of them. The final result has two features well worth attention. In the first place, these folk songs are remarkably like the folk songs of other primitive peoples. Italian, Russian, Irish, Scottish, and often Gypsy elements can be found in them. This proves that they contain an impulse, a driving force, a real something that comes from the very soil itself. Humanity is ever the same. The same impulses and emotions have motivated the Hungarian gypsy, the Elizabethan minstrel, the North Carolina mountaineer. In the second place, the best of these songs are characterized by precisely the well-ordered beauty which we recognize as the highest personal expression of the cultured composer. Design, balance, climax and points of repose are common to both; in the one, they are expressed by a few bars of melody, and, in the other, by a complexity of design.

### *Of Three Types*

There are three types of mountain songs—the "lonesome tunes" or "ballits," the "banjo tunes" or "fiddle pieces," and the home made songs, such as Frankie and Johnnie. Every feud, murder, wreck, or catastrophe of any description is celebrated by a song which is a crude imitation of one of the traditional ballads, and sung to its tune, or to one of the wailing hymn tunes in the old Southern Harmony

Hymn Book. The long stories in ballad form, sung to airs that exactly suit the story, are the most interesting of these types. Wailing minor cadences convey a sense of hopelessness and fatality that is the dominant element in the story they tell. The air and words vary from one neighborhood to another.

A dozen variations of one beautiful old ballad, called The Brown Girl, have been found in North Carolina. This ballad is found in Child's collection of English and Scottish ballads, under the title of Lord Thomas and Fair Annet. In the Blue Ridge ballits the lady's name varies from the original Elinor. Ellender is the most usual variant. It is an age old story of an eternal triangle in which the hero was influenced by his family to marry for money.

The Brown Girl said she has house and lands,  
Fair Ellender she has none,  
And I'll just throw my advice to you  
Go bring the brown girl home.

Weakly, he yields to this urging and bids his fair sweetheart goodbye, at the same time inviting her to his wedding. When she arrives at the hall where the wedding is being celebrated, fare Ellender naively criticises the complexion of the bride elect.

I think she's mighty brown!  
You might have had as fair a lady  
As ever the sun shone on!

The Brown Girl takes immediate revenge. She stabs her beautiful rival with a sharp penknife. Lord Thomas then cuts off the head of the Brown Girl and stabs himself. Like all folk song and tale, the ending must be dramatic to satisfy the audience. Lord Thomas' last words place all the characters in the story satisfactorily.

(Continued on page 20)



BEFORE A LOG FIRE IN THE KITCHENS OF CABINS IN THE MOUNTAINS OF NORTH CAROLINA, BALLADS THAT CAME FROM ENGLAND HAVE BEEN REITERATED, AND HOME-MADE BALLITS BEEN FASHIONED



# AS WE GO TO PRESS

*Messrs. Whiteman and Elman Return to the American Stage, Not Together—Respighi Heard From—In Which \$1000 is Offered For a Few Unset Words*

## Respighi's New Toccata

Ottorino Respighi, named by Casella "the Baedeker of Italian music," is now augmenting his Roman impressions with a third composition called *The Festivals of Rome*. His *Pines and Fountains* are now in the repertoire of every leading symphonic organization in the world. The Italian composer, accompanied by his wife, the soprano, Elsa Olivieri Sangiacomo, will arrive in this country in time for the premiere of his new Toccata which will be given by the New York Philharmonic-Symphony, under Willem Mengelberg, with Respighi at the piano, on Nov. 28 and 30. The Toccata is dedicated to William B. Murray. Respighi will also be here to witness the first performance of his opera, *The Sunken Bell*, at the Metropolitan. Other engagements here include appearances with the Chicago and Cleveland orchestras and a tour under the auspices of Pro-Musica.

## Paul Whiteman's Return

After an absence from the concert stage of two years, Paul Whiteman and his orchestra, who first carried the message of the syncopated species into the rarefied strata of Carnegie Hall some years ago, will return to the same New York auditorium on the evening of Oct. 7. Mr. Whiteman promises an entirely new program, the feature of which will be George Gershwin's piano concerto, a work that these forces have not hitherto performed. This engagement will begin an extended tour for the orchestra.

## Elman Back After Two Years

Mischa Elman, who has not been heard in recital in America since 1926, will spend the entire season in the United States this year, beginning with a Carnegie Hall, New York, program on the evening of Oct. 14. Mr. Elman will visit the four corners of the continent on long tours. He is to play in Los Angeles, San Francisco, Vancouver, Winnipeg, Montreal, New York, Chicago, Boston, Palm Beach and Havana during the course of his travels.

## Concerning the Friends

Arthur Bodanzky, conductor of the German repertoire at the Metropolitan Opera and of the Society of the Friends of Music, has sailed from Bremen aboard the *Columbus*, due to arrive this week in New York. He will immediately take charge of rehearsals and preparations of the Society's chorus, which has already been at work under Walter Wohlleben, the newly acquired chorus master from the Berlin Staatsoper. Richard Copley, the Society's manager, reports the discovery of more than a modicum of new hearable voices for the organization. The Friends' first concert is announced for Sunday, Oct. 28.

## \$1,000 for a Music Slogan

"To stimulate an interest in music, more especially as a medium of individual expression," the Music Industries Chamber of Commerce has inaugurated a contest in which a prize of \$1,000 is offered for the best slogan submitted. The contest will close Dec. 1. The committee of award will consist of S. L. Rothafel ("Roxy"), motion picture impresario; Dr. Frank

Crane, author-journalist; and Frank Presbrey.

"The chamber is desirous of obtaining a striking sentence calculated to lead the thought of the public toward the pleasure and profit to be obtained through ability to play a musical instrument. Accordingly, its effort will be to enlist the interest of everyone, whether or not he or she plays an instrument, in the subject of promoting a general use of musical instruments," states the announcement.

"The rules governing the contest put no limit on the length of a slogan. Entries may consist either of words alone, or words in combination with a symbol, or words arranged in a distinctive type of lettering. The judges will decide primarily upon the merit of the words in a slogan, but in case more than one contestant submits the same words, the symbol or distinctive type of lettering employed, if any, will be considered in making the award.

The contest committee is composed of the following: William J. Haussler, president, National Musical Merchandise Association; Henry C. Lomb, president, National Association of Musical Instrument and Accessories Manufacturers; Max J. deRochemont, chairman, piano promotion committee of the National Piano Manufacturers Association; Edward C. Boykin, executive secretary, piano promotion committee; Alfred L. Smith, general manager, Music Industries Chamber of Commerce; C. M. Tremaine, director, National Bureau for the Advancement of Music.

## Gretchaninoff and Koshetz

In a program to be devoted entirely to his own works, given in Carnegie Hall, New York, on Jan. 19, Alexander Gretchaninoff will have the assistance of Nina Koshetz, Russian soprano. Mme. Koshetz will give her first New York recital of the season on Nov. 26 in Carnegie Hall.



A NEW SKETCH OF  
EMERSON WHITHORNE,

*Whose Latest Work For Orchestra Will Be Introduced by the New York Philharmonic-Symphony Under Willem Mengelberg in Carnegie Hall on Thursday afternoon, Oct. 11, and Friday evening, Oct. 12. Mr. Whithorne describes his work as a symphonic poem, "which has no programmatic significance except that implied in its title."*

## Fosters Young Appreciation

Through the efforts of Elizabeth Ellen Starr, councillor for the Baltimore series of concerts given by the New York Philharmonic-Symphony and the Philadelphia Orchestra, a block of 656 seats, the new seating section of the Lyric, has been secured by individual subscription by the teachers and pupils of the Baltimore public schools. This plan of subscription was suggested by John Denues, supervisor of music, Dr. Charles Weglein, superintendent of the Baltimore Public Schools, and John Itzel, assistant supervisor of music, who conferred with Arthur Judson, manager of the orchestras, and with Arthur Smith, local representative for the organizations. Miss Starr's effort marks another instance of her labor in behalf of civic musical development. The plan will enable 5,212 teachers and pupils to hear the eight concerts which are to be presented. Groups from the senior high schools, Western High, Eastern High, Forest Park High, Baltimore City College, Polytechnic Institute, Towson State Normal School, and the secondary and elementary schools have availed themselves of this opportunity for cultural development.

## Some Hooverite Music

Harriet Thorne Rhoads, of Youngstown, Ohio, has written two campaign songs intended to boost the Hoover and Curtis campaign. The titles are *Climbing Up the White House Stairs* and *Hoover's March of Progress*. Both will be used in the campaign, according to a statement of the Republican National Committee. Mr. Hoover has expressed his appreciation to Mrs. Rhoads.

## Mr. Jagel Sails

Frederick Jagel, young American tenor of the Metropolitan Opera Company, sailed on Sept. 24 on the *Western World* from Buenos Aires where he had spent the summer singing with the Colon Opera Company. In addition to the regular repertoire, Mr. Jagel appeared in the premiere of Pizzetti's *Fra Gherardo*, winning the personal thanks of the composer for his work. He made his debut in Rio de Janeiro in Catalini's *Loreley*, singing opposite Claudia Muzio, having learned the rôle in ten days. Mr. Jagel used his spare time this summer preparing programs for his first concert tour, and studying new operas for the Metropolitan, including Respighi's *The Sunken Bell*.

## d'Archambeau, the Soloist

Iwan d'Archambeau, who this season celebrates, in company with Adolfo Betti and Alfred Pochon, his twenty-fifth year as an original member of the Flonzaley Quartet, was one of the noted soloists who appeared in a series of concerts at the Exposition of Arts and Industries, held this summer in Verviers, Belgium. Massau, his mentor, was among those present.

## Pepys Also Wrote Songs

Among the early English novelties that Herbert Heyner, British baritone, will present this season on his first American tour, is a song by none other than Samuel Pepys, the same who was in the habit of keeping a diary. Mr. Heyner unearthed it in the British

## MUSICAL NEWLY-WEDS



Lucile Lawrence and  
Carlos Salzedo Wed

LUCILE LAWRENCE, founder and director of the Lawrence Harp Quintet, and Carlos Salzedo, harpist and composer, were married in Marion, Mass., on Sept. 23 upon their return from the tenth anniversary of the Pittsfield Festival, where they gave the world premiere of Mr. Salzedo's latest work, *Pentacle*. Mr. and Mrs. Salzedo have left on a motor trip to Cape Cod and the coast of Maine.

Museum after discovering a reference to it in Mr. Pepys' none too reticent collection of self imputations.

## DATES OF STOKOWSKI'S NEW YORK CONCERTS

The Philadelphia Orchestra will give its usual series of ten New York concerts in Carnegie Hall on Tuesday evenings, beginning Oct. 16.

After a year's absence on account of ill health, Leopold Stokowski will return to the conductor's stand this season. Acting on the advice of his physician and with the consent of the Orchestra Association, he will, however, conduct only a part of the season's performances. Mr. Stokowski's New York appearances will be made on Oct. 6, Nov. 27, April 2 and April 16.

In the absence of Mr. Stokowski the Orchestra will be under the direction of guest conductors. The first will be Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, who will be heard in New York on Dec. 18, Jan. 8 and Jan. 29. Sir Thomas Beecham will come on March 5; and a newcomer in the local orchestral field, Clemens Krauss of Frankfurt, will make March 19.

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The Philadelphia Civic Opera Company announces that Robert Ringling, baritone of the Chicago Civic Opera Company, will sing the rôle of Beckmesser in *Die Meistersinger* on Nov. 22. Kathryn Meisle, a Philadelphian who has been engaged by the Berlin State Opera Company for leading parts next year, will appear as Azucena in *Il Trovatore* on Jan. 31.



# MUSICAL AMERICA'S OWN PRESIDENTIAL SYMPOSIUM

*Some Famous Members of the Musical Profession  
Tell Their Choice for President, and Why*

## As a Conductor Sees Them

The coming election presents, I think, two issues that must be settled at once if this country is to enjoy any internal peace and security.

The first is the question of "100% Americanism." Within our borders are millions of citizens who vote, pay taxes, obey the laws, and are liable to jury duty and military service, but whose ancestry happens to be neither Anglo-Saxon nor Protestant. Are these citizens to enjoy equal rights and privileges with their Protestant Anglo-Saxon compatriots? Our constitution says yes; a proportion of the population says no. One or the other must be upheld; we should either stand by our constitution or amend it.

The second is the Eighteenth Amendment. Either it is enforceable or not. Our present economical attempts to enforce it have resulted in nothing but espionage and widespread contempt for law.

The candidacy of Alfred E. Smith offers an opportunity to clarify the first question somewhat; for it offers an opportunity to determine whether it is possible to elect a president of the United States whose political and executive talents are extraordinary, and whose only fault is that he comes of immigrant stock, is not of Anglo-Saxon descent, and is not a protestant.

The Republican party has had two administrations in which to enforce the Eighteenth Amendment. So far it has merely appropriated enough money to provide a few thousand jobs, but has not, in my opinion, seriously faced the colossal task of enforcement. The present Democratic candidate has the courage, I believe, to go before Congress and demand that it either appropriate the billions necessary for complete enforcement or else give up the present futile waste of public money—all or nothing.

My vote, therefore, goes to Alfred E. Smith.

NIKOLAI SOKOLOFF,  
Conductor, Cleveland Orchestra.

## Roughly Speaking

Al Smith. Don't want to be in the company of Hoover supporters—Methodists, anti-saloons—Ku Kluxers et al.

F. C. SCHANG,  
Concert Manager.

## Yes, But Who?

It will be the first time that I, as a full fledged American citizen shall have the privilege of participating in the fall elections. In my choice of a candidate I shall be governed both by a consideration of the personality of the nominee and the political principles for which he stands.

FRITZ REINER,  
Conductor, Cincinnati Symphony Orchestra.

## Wagner's Hat in the Ring

You ask for my political convictions. I am for Hoover for President and for one reason only; he is the best equipped man we have had for that job since Colonel Roosevelt.

CHARLES L. WAGNER,  
Concert Manager.

## All Editors Are Cynics

Smith, because he appears to be more interested in furthering the welfare of

WHY another straw vote, with so many already flying through the air? To which one might with propriety ask, Why not? Even musicians are citizens, who vote and pay taxes like other people, and their political views are likely to be as interesting as anyone else's. Accordingly, MUSICAL AMERICA has written to about two hundred of this country's best known composers, publishers, managers, editors, teachers, performers, and conductors, asking for their answers to the following two questions:

1. Who is your choice for President of the United States?

2. If you care to say so, why?

Some of the answers received so far appear on this page. Others will be published every week until election day.

DEEMS TAYLOR,  
Editor.

the people, than in perpetuating the institutions of vested capital . . . But, who can ever tell about candidates after they are elected?

LEONARD LIEBLING,  
Editor, The Musical Courier

## Fair and Fearless

Alfred E. Smith. Because Governor Smith during his four terms as chief executive of the Empire State proved himself a man of action; and endeavored always to be fair and just;



© Public Ledger Photo Service  
FREDERICK STOCK, CONDUCTOR OF THE CHICAGO SYMPHONY ORCHESTRA, IS ASSESSING ONE OF THE 600 SCORES SUBMITTED IN THE \$10,000 PRIZE CHAMBER MUSIC COMPETITION SPONSORED BY THE PHILADELPHIA MUSICAL FUND SOCIETY

also fearless as to consequences in party lines when coming to a decision in questions of importance.

GEORGE FISCHER,

Music Publisher.

## The Fittest

Hoover. I consider him better fitted for the job.

FITZHUGH HAENSEL,

Concert Manager.

## Ditto

Hoover. Best Fitted.

LOUDON CHARLTON,

Concert Manager.

## Efficiency and Uplift

Herbert Hoover. Because his reputation has been built on business-like efficiency, the up-lift of mankind and doing things quickly in a big way.

HAROLD FLAMMER,

Music Publisher.

## A Musicologist Declines

In answer to your political circular letter of September 20, 1928: four years ago I ceased being a subscriber of MUSICAL AMERICA because Mr. Weil insisted on dragging that musical magazine into politics. This statement answers your questions.

O. G. SONNECK,

G. Schirmer, Inc.

## Briefly

Choice: Herbert Hoover.

ALEXANDER RUSSELL,

Composer.

## Russian Gratitude

I have come back to Boston today, and found your letter of Sept. 20, where you inquire about my political convictions. And I wish to answer:

I. My choice for President of the United States: Mr. Hoover.

II. Why: personally, like all Russians, I feel a great sympathy for him and am deeply grateful to him.

For it is his will and his energy that saved millions of lives in Russia, during those years of misery and famine, 1921 and 1922; and one might easily imagine that a man who acted so generously towards a foreign country, would bring the greatest welfare to his own.

SERGE KOUSSEVITZKY,

Conductor, Boston Symphony Orchestra

## La Forge-Van Hoesen German Tour Ended

(By Radiogram to MUSICAL AMERICA)

BERLIN, Oct. 1.—Frank La Forge and Harrington Van Hoesen, his pupil, completed a fortnight's German tour here last night. Enthusiastic audiences heard La Forge accompany Van Hoesen in Weimar, Halle, Magdeburg, and in Frankfurt, where La Forge played his own compositions as soloist. He is returning to America Oct. 22.

E. F.



## CARILLON SOLOIST AT DEDICATION



PERCIVAL PRICE OF OTTAWA, CAN., WAS THE GUEST CARILLONNEUR AT THE DEDICATION CONCERTS AT THE MAYO CLINIC

## \$10,000 Prize Awards Made

### Musical Fund Society Makes Final Decisions

PHILADELPHIA, Oct. 2.—The ten thousand dollars in prizes offered by the Musical Fund Society of this city for chamber music compositions have been awarded as follows:

First prize of \$6,000, divided between Béla Bartók of Hungary and Alfredo Casella of Italy.

Second prize of \$4,000, divided between H. Waldo Warner of England, and Carlo Jachino of Italy.

Originally three prizes, respectively of \$5,000, \$3,000 and \$2,000, were offered; but the judges, after considering the chief entries which merited awards, unanimously decided to apportion the money as announced.

The Musical Fund Society, credited with being the oldest musical organization having continuous existence in the United States, held its competition for the "encouragement of the neglected form of chamber music among modern composers." The Society is the custodian of proceeds from the sale of Musical Fund Hall, built by popular subscription more than 100 years ago, and until a comparatively recent date one of the chief auditoriums of Philadelphia.

#### 643 Scores Submitted

Six hundred and forty-three scores were submitted, coming from all quarters of the globe. Each had a thorough individual and collective examination by the judges, Willem Mengelberg, of the Philharmonic-Symphony Society of New York; Fritz Reiner, conductor of the Cincinnati Symphony Orchestra; Frederick A. Stock, conductor of the Chicago Symphony Orchestra; Thaddeus Rich, formerly assistant conductor and concertmaster of the Philadelphia Orchestra; Samuel L. Laciard, musical editor of the Philadelphia Public Ledger and Gilbert Reynolds Combs (ex-officio) president of the Musical Fund Society.

The judges were in Philadelphia over the week-end and heard twenty-one selected compositions played through by the "firsts" of the Philadelphia Orchestra at the home of Dr. Edward I. Keffer, vice-president of the Musical Fund Society. The players were Mischa-

## CARILLON CROWNS MEDICAL CLINIC

By Irma Hilgedick

ROCHESTER, MINN.—For centuries bell music has always seemed a thing associated with the church—with the atmosphere of monasteries and churches and little cross roads' churches—but on Sunday, Sept. 16, the people of this city were shown that the highest form of bell music, the carillon, can become, not only a part of, but the crown of the largest medical clinic building in the world. It was on that afternoon that a twenty-three bell carillon, in the "singing tower" of the new Mayo Clinic building was dedicated, with simple but stirring ceremonies, "To the American Soldier." The two donors, Dr. William J. Mayo and Dr. Charles H. Mayo, presented the carillon, and Stafford King, state commander of the American Legion, accepted it in the name of all those "who in time of war wore the uniform."

The dedication services, brief and pointed, were followed by the first official concert. It was given by Percival Price, carillonist of the Government Buildings, Ottawa, Canada, formerly carillonist of what is now the Riverside Baptist Church, New York.

He is a graduate of the School of Carillonists at Malines, Belgium, in the center of the revived art of carillon making and playing.

#### A Melodic Reminder

Before an audience of 10,000 people, Dr. Charles H. Mayo explained in his presentation speech the early inception of the idea of installing a carillon. He said:

"When the building was constructed with a tower it gave opportunity of fruition of a plan long ago proposed by Dr. W. W. Mayo and discussed by us, that a soldier's monument should be built and that the singing tower would most effectively serve as an oft-repeated reminder of our great obligation to the American soldiers who have never fought in a war of conquest, and whose battles both on land and sea have contributed to freedom of man."

In the audience were many citizens, and thousands of patients from every part of the world.

The staff of the Mayo clinic, representatives of each of the wars in which the United States have fought, and a carillon committee of nine persons joined in dedicating the building.

In Mr. Price's opinion the Mayo Clinic carillon is for quality the equal of any.

Mischakoff and David Dubinsky violins; Samuel Lifschey, viola; Willem van den Burg, cello; William M. Kincaid, flute; Marcel Tabuteau, oboe; Daniel Bonade, clarinet; Walter Guetter, bassoon; Anton Horner, French horn, and Charles F. Linton, piano.

The conditions of the competition allowed, composers to use any combination of instruments desired, provided that there were not fewer than three or more than six.

#### The Prize Winner

Prize-winning compositions are as follows:

Béla Bartók, a string quartet, extremely modern in form, style and musical material, written atonally but noted by the composer as being in C sharp.

Alfredo Casella, a Serenata for quintet consisting of clarinet, bassoon, trumpet, violin and cello, a work essentially Italian in style and following generally the form of the classic serenade, composed of six short movements, markedly melodious.

"The bells are excellently situated for the purpose to which they are to be put," he observed. "They are up so high that the sound gets over the nearby buildings to the residential districts, which is what is wanted when the immediate buildings are hospitals."

"This carillon is unique in that it is the only one in the world installed in a building not devoted to religious purposes. At present it is the tallest carillon in the new world. The bells are among the most beautiful which I have ever played."

Mr. Price's two programs contained several numbers which he had arranged. From Holy, Holy, Holy, played with wide-ranged and almost vocal tone to the grandiloquent Pilgrim's Chorus from Tannhäuser, the music he produced was listened to not only for its novelty but for its beauty as well.

#### Comprehensive Programs

The afternoon program was: Old Hundredth; For All the Saints, arranged by Barnby; the Pilgrim's Chorus; Land of Hope and Glory, Elgar; Lullaby, Brahms; Minuet, Beethoven; My Country, 'Tis of Thee; Berceuse from Jocelyn, Godard; and a hymn tune of Gottschalk. The evening program, played while crowds thronged the streets for blocks, was: Song of the Carillonist, Hullebroeck; March From Scipio, Handel; Holy, Holy, Holy, from an arrangement by Dykes; the pastoral symphony and Hallelujah from Messiah; Ave Maria, Schubert; The Rosary, Nevin; Largo, Handel; Humoresque, Dvorak; Still, Still With Thee, Mendelssohn; and Abide With Me.

In the future the carillon will be played by Rochester musicians who will receive their training at a practise clavier or keyboards ordered from the English firm at Craydon, from which the carillon was purchased. James J. Drummond, who holds the position of "official" carillonist, is arranging a schedule of concerts that will neither conflict with church services nor disturb sleeping patients. When the carillon is played, those nearest to it are patients of the Kahler Hospital several floors below on the other side of the street. Sunset services and Sunday morning services are at present in the schedule, with other concerts arranged for such times as midnight, and Christmas Eve.

H. Waldo Warner, a quintet, for piano, two violins, viola and cello, a work of vast dimensions.

Carlo Jachino, a string quartet in D minor, in four movements, generally following the classic style but with a strong infiltration of modern writing.

Warner born in Northampton, in 1876, has been the viola player of the London String Quartet since that organization was established.

Jachino is connected with the famous Regio Conservatorio of Parma, Italy, an institution recently renamed after Arrigo Boito, previous heads of the conservatory having been Rossi, Bottesini and Boito. Toscanini and Pizzetti have been among the more famous pupils of the Regio Conservatorio.

DAYTON.—All the music schools have opened with increased registrations. The recommendation on the part of some commercial organizations that National Music Week be held in the fall instead of in May, has been voted down. Carlton McHenry, singing teacher, announces a series of recitals.

## SUCCEEDS TO CONDUCTORSHIP



WILLIAM MACPHAIL, PRESIDENT OF THE MACPHAIL SCHOOL OF MUSIC, WHO HAS BEEN APPOINTED CONDUCTOR OF THE APOLLO CLUB OF MINNEAPOLIS

## MacPhail to Conduct Club

### Will Direct Apollo Chorus in Minneapolis

MINNEAPOLIS, Oct. 2.—William MacPhail has been appointed conductor of the Apollo Club of Minneapolis, a male chorus of 150. He succeeds Hal Woodruff, who resigned after twenty-five years directorship.

Mr. MacPhail is president of the MacPhail School of Music, an officer in the National Association of Music Schools and a member of the board of directors of the Music Teachers' National Association. His musical education included four years of study in Europe.

The Apollo Club, commencing its thirty-third year, has the following officers: James Hunter, president; Ove K. Ulring, vice-president; Emery F. Pomeroy, secretary, and William E. Johnson, treasurer. Two concerts are to be given this season, with Nina Morgana and Feodor Chaliapine as soloists. These will be heard in the new Minneapolis Auditorium, which has a capacity of 9,500.

Emil Oberhoffer was the Apollo Club's first conductor. Among the artists introduced to Minneapolis by this organization may be mentioned Johanna Gadski, Ernestine Schumann Heink, Leopold Godowsky, Ossip Gabrilowitsch, Harold Bauer and Maud Powell. Oscar Seagle, George Meader and Bernard Ferguson are former members.

Activities for the season at the MacPhail School of Music include faculty recitals, the production of several operas and a group of concerto and operatic programs with orchestral accompaniment. The fall term opened with a registration larger than that of any former year. Thaddeus P. Giddings, in charge of the public school music department, reports an increased number of men interested. The study of string, brass, and reed instruments is strongly emphasized, as well as choral singing in this course, which meets the requirements of the State Department of Education.

Countess Helena Morszytn will soon return from a summer in Warsaw. Carl Herring, pianist, and Karl Andrist, violinist, are among the principal additions to the faculty. The MacPhail School has a faculty of 150. Last year 5,000 students were registered. Negotiations are in progress to bring several nationally known artists to Minneapolis as guest teachers.



# TURANDOT ENTERS ITALIAN ARENA

## Scenic Splendors Mark Out-of-Door Performance

By Federica Candida

VERONA, ITALY, Aug. 15.—The first of three performances of Turandot in the Arena came up to all expectations.

The opera fitted admirably into the unusual background. The settings, aptly adapted by Signor Fagioli, the architect, who was aided by Gioacchino Forzano, were greeted with applause, especially those in the last part of the second act.

The artists, carefully selected by the Zenatello company, included Anne Roselle, who created the rôle of Turandot at the Dresden Opera and whose appearance on this occasion was her first in this country. She obtained a success both for her singing and for her excellent stage presence. The French tenor, Till, also appearing for the first time in Italy, was excellent. His beautiful voice, of rich dramatic character, was trained in the Italian school.

Signorina Torri was Liu, delicate, precise and convincing. In the third act her rendition of the rôle was splendid and she had a striking personal success.

The orchestra, ably conducted by Alfredo Uadovani, kept in harmony with the action on the stage, peopled at times by as many as several hundred actors. The choruses were perfect.

Among those present were the son of Giacomo Puccini, the prefects of Mantua and Brescia and provincial and local authorities. There was a great deal of applause, not only at the end of each act but at many times during the performance.

### Original Settings

Following the Turandot performances, Rigoletto, the second opera of the open air season, was given on Aug. 2. An extremely large audience was present.

The production achieved whole-hearted favor, not only because of the

opera's well-known musical qualities and by reason of the excellence of the rendition, but also on account of the originality and grandeur of the settings. Fagioli found a happy solution of the difficult task of harmonizing the settings of a Renaissance story with the Roman background of the amphitheatre. This consisted of having the turret of the Castello shown in each scene as part of the permanent background, thus dominating all the action with its severe shadow.

In the first act, in place of the conventional salon, one saw a spacious garden with steps and terraces. An orchestra and a band awaited to enliven the festival which soon opened in a swirl of animated and picturesque vivacity. In other acts a scrupulous fidelity to the libretto was maintained. But in each scene an effort was made to present effects of unaccustomed grandeur by the clever use of light and shadow. The dramatic action gained in vigor and color by being presented in such an unusual setting, and the approval of the audience was unqualified.

### A Fine Performance

The excellent orchestral performance, under the direction of Maestro Padovani, was enhanced on the stage by the artists and by the chorus which had been trained by Maestro Cusinati. Luigi Montesanto gave a vital interpretation of the rôle of Rigoletto, and attained some poignantly beautiful half-tones. Wesselowski, who substituted for Lauri-Volpi, was an excellent Duke and was much applauded.

The part of Gilda was brilliantly portrayed by Jarmila Novotna whose clear, fresh, vigorous voice and dramatic intelligence met with genuine appreciation. Together with the Maestro and the other artists, among whom Vasari and Baccaloni were notable, she shared the triumph of the evening.



THE OPEN AIR SETTING FOR THE SECOND ACT OF TURANDOT GIVEN IN THE ARENA AT VERONA, ITALY

## OPERA DEFIES CONVENTIONS IN SAN FRANCISCO

By Marjorie M. Fisher

SAN FRANCISCO, Oct. 2. — La Cena delle Beppe was the second bill offered by the San Francisco Opera Company in Dreamland Auditorium on Sept. 17, and proved of much higher caliber than the opening production of Aida. Lawrence Tibbett scored a remarkable success as Neri, his interpretation of the rôle having become more mature than it was before. Armand Tokatyan gave a masterful performance as Gianetto. His voice was at its best; his acting was admirably restrained and thoroughly convincing.

Elda Vettori sang here for the first time, making Ginevra so lovely to look upon that the story gained some semblance of plausibility. Her singing was uneven, but at its best it was beautiful. Myrtle Claire Donnelly was charming in the rôle of Lisabetta. Others in the cast were Angelo Bada, Louis D'Angelo, Millo Picco, Lodovico Oliviero, Austin W. Sperry, Paul Guentner, Adolfo Dini, May Taylor Elliot, Eleanor Stadtegger, Fedela Forno, and Attilio Vannucci; all gave admirable performances.

Pietro Cimini conducted, revealing a fine appreciation of dramatic value of the score. La Cena delle Beppe had the same splendid settings which Armando Agnini created for the western premiere last year. The audience was not commensurate in size with the worth of the performance.

A capacity audience, including hundreds of standees, heard Tosca the next night, when Maria Jeritza made her debut in western opera. Defiance of convention is admirable when it is intelligent. When it isn't, it remains sensational to say the least. Such was Mme. Jeritza's Tosca. Vissi d'arte was beautifully sung (from the floor, of course) but the rest of Mme. Jeritza's singing was of uneven merit. However, she received an ovation.

Armand Tokatyan sang Mario with admirable results. As Scarpia, Mr. Tibbett substituted, for a second time, for Giuseppe Danise, who was indisposed. Mr. Tibbett had never sung the rôle before, and his characterization was less impressive than other work he has done. The music was a little low for his voice, and there seemed to be uncertainty in occasional moments. Historically, Mr. Tibbett made Scarpia self-confident in a restrained way; the sinister and sensual qualities of the past were minimized. Yet his portrayal was artistic and intelligent.

Pompilio Malatesta was an unusually devout and serious Sacristan. Angelo Bada, Louis D'Angelo, Hazel Huff, and Evaristo Alibertini completed the cast adequately.

Gaetano Merola directed, and the orchestra did fine work for the first time this season.

(Continued on page 16)



PUCCINI'S TURANDOT HAD A GRANDIOSE PRODUCTION LAST SUMMER WHEN IT WAS PRODUCED IN THE HUGE OUTDOOR ARENA OF VERONA. BEFORE AN AUDIENCE OF 15,000 DEMONSTRATIVE HEARERS. THE PHOTOGRAPH REPRODUCED ABOVE WAS TAKEN DURING THE FIRST ACT, AND SHOWS THE CROWD APPEALING TO THE PRINCESS TURANDOT, WHO CAN BE SEEN STANDING IN THE SECOND STORY OF THE PAGODA AT THE RIGHT



### WATERMAN PREPARES FOR MAY



CARL J. WATERMAN, DEAN OF LAWRENCE CONSERVATORY OF MUSIC, HAS ALREADY BEGUN TO REHEARSE HIS STUDENT CHORUS FOR PROGRAMS WHICH CULMINATE IN A MAY FESTIVAL

## Halt in Plans for Centennial

### New Orleans Faces Problem of Theatre

NEW ORLEANS.—Oct. 2.—A hiatus in arrangements for an extensive celebration of the Schubert centennial in November occurred when it was learned that the Saenger Theater, seating 4,000, would not be lent for a special midnight concert.

The Saenger Theatres, Inc., asked \$1,800 for use of the auditorium, and as the committee has no funds at its disposal, it seemed that plans for the singing of The Omnipotence by a large chorus, the playing of the March Militaire on sixteen pianos and an orchestral performance of the unfinished symphony might have to be abandoned.

However, it was suggested that the Saengers might be persuaded to lend one of their smaller houses, or that, in case they refused, an independent theatre might co-operate. In this event, the original plans will be followed.

### On the Committee

Mary V. Molony is chairman of the committee; Mary M. Conway, secretary. Representatives of various organizations are: Choral; Mrs. T. C. Buckley, Mrs. Dupuy Harrison, Mrs. Mark Kaiser, Henri Wehrmann. American Organists' Guild; Edward Austin, Mary V. Molony. Music and public schools; E. E. Schuyten, Mary Scott, Clara del Marmol, Mary Conway, Louise Tarlton, Marie Norra, Alice Pitot, W. N. Marbut, O. J. Brennan. Philharmonic Society; Corinne Mayer. Association of Commerce; M. A. Carso. Theatres; Mr. and Mrs. John Hammond. Women's clubs; Mrs. O. Joachim. State and city music teachers' associations; Leslie Dilworth, J. Campbell Cooksey, Walter Goldstein. Musicians' Union; E. E. Tosso, G. Pipitone. National publications; Ottilie Lambert, William M. Specht.

NEW ORLEANS.—The funeral of the late John P. Labouisse, prominent in the business activities of the New Orleans String Quartet and one of the organizers of the Friends of Chamber Music, was held on Sept. 26.

## Lawrence Has Aiding Adult Music Study

### Conservatory Schedule Lists Varied Events

APPLETON, WIS. Oct. 2.—Examinations for entrance into the Schola Cantorum, the mixed chorus of Lawrence Conservatory of Music, were held last week by Dean Carl J. Waterman, director of the organization.

Dean Waterman is well pleased with the material at his command, and will have a fine body of over 150 student singers under his direction for the forthcoming season. Weekly rehearsals will soon commence for the winter's programs, culminating in the festival to be held in May. The Minneapolis Symphony Orchestra has been engaged for this event, and prominent soloists will participate. The festival will take place, as formerly, in the Lawrence Memorial Chapel.

### Will Sponsor Concerts

Announcement is made of the Lawrence Community Artist Series, sponsored by the Lawrence Conservatory. Five concerts in Lawrence Memorial Chapel will be offered to students and patrons of the school. The series will open in November with a recital by Edward Johnson, tenor of the Metropolitan Opera. Subsequent concerts will be given by Toscha Seidel, violinist; Alexander Brailowsky, pianist; Andreas Segovia, guitarist; and Rosa Ponselle, soprano of the Metropolitan, who will close the course in March.

A large registration is reported in all departments of Lawrence Conservatory. Dean Waterman has returned to his duties after a summer spent as guest instructor at the Chicago Musical College, where he is under contract to return for the next two seasons.

New to the faculty of Lawrence Conservatory is Gertrude Farrell, a soprano who has won recognition as an oratorio and concert artist. She has had teaching experience as a member of the faculty of the Cosmopolitan School of Music, Chicago, for three years, and as a teacher of voice and music appreciation at Penn Hall, Chambersburg, Pa. For four years Miss Farrell was soloist at the First Presbyterian Church, Chicago.

### On the Faculty

The faculty of Lawrence Conservatory for the season will consist of Dean Carl J. Waterman, Helen Mueller, Carl S. McKee and Gertrude Farrell, department of voice; Gladys Ives Brainard, John Ross Frampton, Nettie Steninger Fullinwider, Viola Buntrock, Mildred Boettcher and Hudson Bacon, piano; Percy Fullinwider, Roberta Lanouette, Marion Miller, Frances J. Moore, violin and cello; William C. Webb and LaVahn Kenneth Maesch, organ; A. L. Gmeiner, E. C. Moore and Dorothy Place, wind instruments; Cyrus Daniel and Mr. Maesch theory and composition; Earl L. Baker public school music.

Examinations are being held for entrance into various student organizations. Dean Waterman will again conduct the Lawrence College Men's Glee Club, and the organization plans to make a winter tour through several states. The Lawrence Conservatory Orchestra, directed by Mr. Fullinwider, has nearly completed its quota of thirty-five members, and will soon commence rehearsals. The Lawrence College Band will again be under the direction of E. C. Moore. Students in the instrumental supervisors' course are required to play in the band, and many others have applied for entrance. Several public concerts are planned for this season.

### Shepherd Resumes Work at Cleveland College

CLEVELAND, Oct. 2.—Arthur Shepherd, editor of the program notes of the Cleveland Orchestra and formerly assistant conductor of that body, has resumed his classes at Cleveland College of Western Reserve University. These courses were instituted last season, by a special arrangement with the management of the orchestra, whereby Mr. Shepherd was relieved of some of his conducting duties to permit him to carry on this educational work. Mr. Shepherd holds a full professorship in the College.

The courses offered by him consist of elementary and advanced studies in musical appreciation, a course in the history of music, and a seminar in composition. These are designed to fulfill a great need in the musical life of Cleveland, that of adult musical education. It was upon realizing the importance of activity in this field that the Cleveland Orchestra management was led to share Mr. Shepherd's services with the College, and the opening of the second season of these courses has been marked by an increased enrollment.

### Continues Editorial Work

Mr. Shepherd continues his editorial work for the Orchestra, and has been granted more leisure to carry on his creative activity. Despite many interests, he has found time to compose twenty-eight works, many of which have been published and performed. His latest work, Horizons, Four Sketches for Orchestra, successfully performed by the Cleveland Orchestra last season under the composer's direction, is being published by the Julliard Foundation. Although Mr. Shepherd has written in many forms, it is his larger compositions that have met with the greatest success. His Overture Joyeuse won the Paderewski prize in 1902. In 1909 he won two prizes offered by the National Federation of Music Clubs, one for a piano sonata, the other for a song, The Lost Child. A cantata, The City by the Sea, also won a Federation award in 1913, and was later performed by the Chicago Symphony Orchestra under Frederick Stock.

### Dedicated to Sokoloff

One of his orchestral works, Overture to a Drama, is dedicated to Nikolai Sokoloff, conductor of the Cleveland Orchestra. Three songs for voice and string quartet, settings of poems by Tagore, are dedicated to Adella Prentiss Hughes, the Orchestra's manager.

Mr. Shepherd was born in Paris, Idaho. After graduating from the Boston Conservatory of Music, he returned west and organized the Salt Lake City Symphony Orchestra. He returned to the Boston Conservatory in 1910, at which time he conducted the St. Cecilia Society. During the war he served as bandmaster of the 303rd Field Artillery. He has been on the staff of the Cleveland Orchestra since 1920.

### VANCOUVER CONCERTS

VANCOUVER, B. C.—The first of two recitals by the Coast Musicians was well attended. The Cornish Trio from Seattle was chosen to open the series, the players being Peter Meremblum, violinist; Kola Leviene, cellist, and Bertha Poncy, pianist. The second recital was given by Emilie Lancel, mezzo-soprano, and John Hopper, pianist.

A. W. L.

### ASSISTANT CONDUCTOR WILL TEACH



ARTHUR SHEPHERD, COMPOSER, CONDUCTOR, EDITOR AND TEACHER, WILL CONTINUE HIS ADULT EDUCATION COURSES AT WESTERN RESERVE UNIVERSITY THIS YEAR

## Preparing for Biennial

### Federation Luncheon Held in Boston

BOSTON, Oct. 4.—George W. Chadwick, head of the New England Conservatory of Music, was the chief speaker at the luncheon conference held in the Hotel Statler, on Sept. 22, in relation to the National Federation of Music Clubs' biennial convention to be held in this city next June.

Mr. Chadwick stated the Federation would make the United States a musical nation.

"Hearers are needed in this country," he said. "A better taste in music will come through such channels as the National Federation of Music Clubs."

Mrs. William Arms Fisher, national convention chairman, presided. Mrs. Edgar Stillman Kelley, national president of the Federation, who has lately visited thirty-three states in reference to the convention, was guest of honor.

Among those present were: Courtney Guild, president of the Handel and Haydn Society of this city; F. D. Belden, director of the Boston Public Library, who reported that his institution has one of the three or four great music collections in the United States; Mrs. Frank A. Seiberling, past president of the Federation; Mrs. George Hail, Providence, New England district president; Julia E. Williams, national junior chairman, Philadelphia; Virginia Anderson, president of the Rhode Island Federation; Mrs. Mary G. Read, president of the Massachusetts Federation; James A. Moyer, director of the Massachusetts University extension.

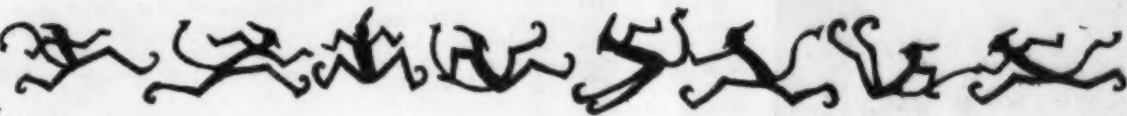
Also: Edith Noyes Greene, president of the Music Lovers' Club; Mrs. Richard Hamlin Jones, president of the Porto Rico district; Amy Young Burns, chairman of music, Massachusetts Federation of Women's Clubs; C. V. Buttelman, director of the New England Music Festival; Helen Allen Hunt, national chairman of young artists' contests; Mrs. Louis Conant, chairman of junior contests and extension; Mrs. D. S. Whittemore, acting president of the Music Lovers' Club; Mrs. F. L. Milliken, vice-president of the Massachusetts Federation; Mrs. Walter Pratt, Mrs. Leon Weltman, and Mr. and Mrs. Amuel J. Gulesian.

W. J. PARKER.





## MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

I SAW an amusing thing, the other night, down at the Yiddish Folk Theatre. Zemach and Michio Ito were appearing there in a dance festival. One of the critics of a musical paper had arrived late and was vainly trying to push his way through the howling mob to an obviously closed box office. Finally he spied a doorman who pointed out the manager. He managed to explain his connections and show his identification card to the uninterested manager, who, it was said, was named Bernstein. In the middle of the explanation the manager turned his back and called over to a policeman standing in the lobby:

"I ain't vanna see nobody . . . throw him out." The policeman thereupon pitched the critic into the street.

Of course it's not your Mephisto's personal affair, but it strikes him that inasmuch as Zemach and Ito are serious artists, deserving serious critical attention, it might be well for this somewhat overzealous manager, prior to the next recital, to peruse "Ten Easy Lessons in Ordinary Manners: With Grammatical English Phrases for Every Occasion."

### Philharmonic Tribulations

The "S.R.O." sign which the Philharmonic—I beg its pardon—the Philharmonic-Symphony Orchestra will flaunt all this season has been bought at the expense of the sleep, vacations, and nerves of the Society's subscription department.

For the past three months the staff has labored with the patience of a Job, the diplomacy of a Disraeli, and the industry of a Napoleon to adjust the endless demands and whims of the music-lovers who have bought out each of the thirteen series. Former Philharmonic subscribers protested at the curtailment of their particular group of concerts. Former Symphony subscribers complained of the augmented prices and the limited choice of position. And the general public waxed indignant over the fact that there were hardly any seats at all for them to buy. Long after the doors of the Society's offices had been closed for the day, the subscription department staggered on, trying to make two seats grow where one was before.

Just before the opening of the season I met the head of the subscription forces, in a restaurant, hardly able to eat. And she described a few of the "music-lovers" who had brought her grey hairs over a short summer.

One woman came to the desk, insisting that she was an old subscriber. When no record could be found of her name in any of the previous series of either the Philharmonic or Symphony societies, she flew into a fury. She would report the office to Mr. Mackay, to Mr. Flagler, to Mayor Walker . . . The clerk was patient, tried to be helpful.

"If you could tell us what you heard last season, perhaps we can place it."

"Well, let me see, there was Mr. Hofmann and Mr. Werrenrath and Mr. Spalding . . ."

The clerk interrupted, quietly, bitterly:

"Madam, if you go to the Fisk building, you will probably be able to find what you are looking for. What you have been subscribing to has been the Wolfsohn series!"

Another dowager asked to have her tickets mailed to her home. She was told that there would be a twenty cent charge for registering the letter and was asked if someone would be there to receive it when it arrived. The plumes in her black hat waved indignantly.

"My dear young man," she retorted, "don't you know I have six servants. You can ask Mr. Damrosch."

Then men have been even more difficult. One threatened to place an injunction on the organization because he had been given seats in Sunday Series A instead of similar seats in Sunday Series B, both series being alike. Another, on being told that the Thursday evenings were entirely sold out, said that for six months he had had spies about the place, that he knew where the tickets were hidden and what speculators were to get them, and that he would expose the internal graft of the Society to the entire world!

More amusing were the social snobs of both sexes who wouldn't decide on their seats or their boxes before knowing who sat behind, ahead, or on either side of them. The musical snobs who were friends either of "dear Mr. Damrosch" or "dear Mr. Mengelberg" would only listen to the programs of one or the other. Then there were Toscanini fans whose ears couldn't endure any interpretations but those of the Maestro's and who informed the subscription department that half their money was thrown away as they would only attend half the series!

Finally, there was the old lady who wrote to the Society, renewing her balcony subscription, but with one condition:

"Most respected Philharmonic," the letter began, "For several years I have sat on the outside stairs of the balcony listening and at the end of last season the usher chased me away. I cannot very well sit in my seat as it upsets me for a hundred different reasons and I cannot listen. But on the stairs I can hear and study undisturbedly and I am happy there. I am so very anxious to get my old seat on the stairs back again and study there and beg you most humbly to let me renew my subscription and give me a permit for the stairs. I will be heartbroken if I cannot sit and study on the stairs."

As Baird Leonard says, it takes all kinds to make a town like ours. . . .

### How a Score Grows

My old friend Hyman Sandow, the strong man, who among other things is one of Gotham's greatest authorities on Gershwin, writes that the indefatigable George, "whose symphonic jazz has several times already shaken loose the cobwebs from the lofty rafters in Carnegie Hall, is busily preparing for another onslaught against the citadel of music late this month with his newest symphonic opus, *An American in Paris*, which Walter Damrosch and the Philharmonic-Symphony Society will play for the first time.

"I peeped over the jazz composer's shoulder as he meticulously scored a page of the manuscript the other day," says Sandow. "'Looks pretty, this sheet, doesn't it?' he said. 'I didn't realize how much work I was in for when I started this rhapsody. When I first planned it less than a year ago, I intended to write just a song and dance

number. But the thematic material assumed increasingly more extensive proportions, so here I am with sixty-three pages scored and still about forty more to go. And the first performance only a few weeks off!"

"Mr. Gershwin has had to leave home for the seclusion of two rooms and bath in an up-town hotel to finish *An American in Paris* without distraction. Simultaneously, he is completing the music for Gertrude Lawrence's show, which will be followed on Broadway later on by two other Gershwin shows, *Strike Up the Band!* and the musical version of *East Is West*.

"What next?" I asked, cocking an eyebrow.

"I don't know yet," he answered. "But some day I'd like to compose a symphony, an opera, and a string quartet. Meanwhile, *An American in Paris* has me stepping lively enough. Wait 'till you hear it . . ."

### Mencken on Music

The venerable H. L. Mencken, of mercurial fame, in a letter to his man Friday, Kapellmeister Isaac Goldberg, has expressed certain of his catholic tastes.

"The so-called moderns interest me very much," he wrote, "for I am fond of experiments in the arts. But I'd rather read their music than hear it. It always fails to come off: it is Augenmusik. So far as I can make out Stravinsky never had a musical idea in his life—that is in the sense that Schubert and Mozart had them. He makes up for his lack of them by tuning his fiddle strings to G flat, D sharp, B and B sharp, and playing above the bridge. That such preposterous rubbish is solemnly heard and applauded is sufficient proof that there is a sucker born every minute. . . .

"I never go to hear virtuosi if I can help it. It offends me greatly to see a performer getting applause that belongs to the composer. I take little interest in conductors, although I know a number of them and like them as men. Their importance is immensely overestimated.

"Of all the conductors I am familiar with I like Muck the best. His conducting is intelligent, painstaking, and in good taste. He does not give a show: he plays the music. His competence naturally makes him unpopular with the frauds who constitute a majority of the Boston Orchestra audiences, and at the first chance, during the late war, they fell on him.

"I seldom go to the opera. I believe that most of the best music thus far written is in the form of symphonies for grand orchestra; I'd rather hear it than any other kind. I greatly enjoy chamber music, particularly when I am helping to play it. I believe, with Franz Kneisel, that most quartets would be improved if they had parts for bull fiddles, and were quintets.

"As a boy I used to like Moszkowski. I got over it when I began to smoke. . . ."

Certainly one's tastes may change with the passing years, observes Your

*Mephisto*



MR. MENGELBERG SMOKES A LAST CIGAR BEFORE HIS NEW YORK PHILHARMONIC-SYMPHONY PROGRAMS DEMAND A CERTAIN ABSTINENCE FROM THE INSIDIOUS WEED. THIS INFORMAL SNAP WAS DONATED TO MUSICAL AMERICA BY EDNA RICHOLSON SOLLITT AND IS NOT PUBLISHED IN THE OFFICIAL PROGRAMS



### GRIFFITH HOME FROM ABROAD



YEATMAN GRIFFITH, SURVIVING A STRENUOUS SUMMER OF MASTER CLASSES ABROAD, RECENTLY RETURNED TO HIS NEW YORK STUDIOS.

### GRIFFITH RETURNS

Yeatman Griffith, voice teacher, returns from abroad this week for the re-opening of his New York studios. He has been teaching in Sorrento, Italy, Paris and London this summer. Mrs. Griffith is his associate teacher. Mr. Griffith's summer master classes, held in London, The Hague, New York, Los Angeles, San Francisco, Portland, Ore., and Beaumont, Tex., extend over a period of eighteen years. Euphemia Blunt is his assistant teacher, and William Caldwell Griffith his personal representative and secretary.

### AWARDS IN CLEVELAND

#### Institute Bestows First of New Scholarships

CLEVELAND.—The first awards in the competition for twenty-three scholarships at the Cleveland Institute of Music, under the departmental plan begun this year, are announced by Mrs. Franklyn B. Saunders, director.

Mignon Bryant will receive a year's piano training from Beryl Rubinstein, head of the piano department. Estelle Berman will be given piano instruction for the same length of time from Arthur Loesser.

The Messrs. Rubinstein and Loesser, Ruth Edwards, Dorothy Price and Karl Young of the piano department; and Ward Lewis and Herbert Elwell, of the theory department, were the judges.

Miss Bryant has to her credit a song, Harebells, published when she was seventeen. Miss Berman will begin a four year course with piano as her major subject.

Five additional piano scholarships offered by Miss Edwards, Miss Price, Theresa Hunter, Jean Martin and Bertha G. Giles remain to be competed for. Competitions in the strings and voice departments are also still in the future.

### FOLLOW SUMMER STUDY

WASHINGTON, Aug. 14. — Pearl Waugh, piano teacher, is studying with Tobias Matthay in London during the summer. Gertrude Lyons, soprano, has returned from a three weeks' course in sacred music under John Finley Williamson in Winston-Salem. Esther Linkins, past president of the Federation of Music Clubs of the district, has returned from a three weeks' course in junior choirs work at Flemington, N. J., where she studied with Elizabeth Van F. Vosseller. D. De M. W.

### ON TRAINING PLAYERS

#### Registration Begins in Orchestral Society

Registration for vacant positions in the training orchestra of the American Orchestral Society, New York, of which Chalmers Clifton is musical director, have begun and will continue until all places are assigned to competent students, according to an announcement. Eighty-seven have been accepted of whom sixty-five were members last season. There is a particular need for players in the bassoon section, it is stated.

Musicians who will teach in the several departments include the following: Louis Edlin, concertmaster; M. Stillman, viola; Willem Durieux, 'cello; Franz Listemann, 'cello and orchestra manager; F. Fishberg, bass; Alfred Lora, flute; Pierre Mathieu, oboe; Gustave Langenus, clarinet; L. Letollier, bassoon; Josef Franzl, French horn; Gustav Heim, trumpet; Max Wockenfus, trombone; Alfred Frieze, timpani; G. Ackley Brower, orchestra librarian.

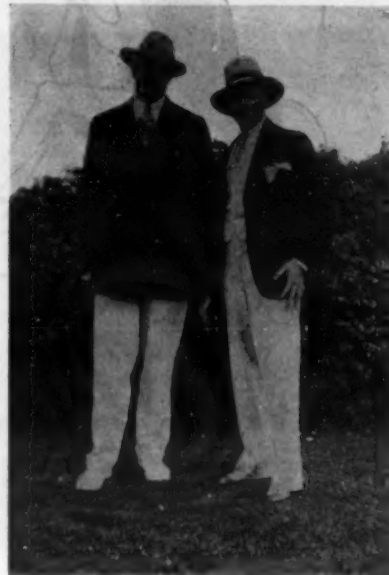
Rehearsals will be held in Mecca Hall Monday, Wednesday and Friday afternoons, beginning Oct. 8.

The society plans to give concerts in Mecca Hall, Nov. 19, Dec. 17, Jan. 28, Feb. 25, March 25, and April 15. Members who subscribe in support of the educational work will be entitled to as many reserved seat tickets as they are able to use. General admission will be by invitation.

Two free concerts will be given at Cooper Union on Nov. 11, and Jan. 20, in cooperation with the People's Institute. Notable soloists will appear with the orchestra at both series, and opportunities for solo appearance will be given to young American artists who have not appeared with orchestras in public.

Another educational phase of the society is the course in conducting held

### BACK FROM NEWPORT



CHRISTOPHER HAYES, TENOR (RIGHT), WHO SANG MANY TIMES AT NEWPORT THIS PAST SUMMER WITH LAWRENCE SMITH BUTLER, BARTONE, AND ARCHITECT

by the musical director. A limited number of qualified students are admitted to this.

Aural interpretative theory work will again be given free to enrolled students and to outside students on the payment of a small fee. This course, as heretofore, will be under the direction of Franklin Robinson. Classes are scheduled for Monday, Wednesday and Friday mornings.

OKLAHOMA CITY, OKLA.—Irene Buckner has become an instructor in the Ellen Kerry piano schools of Tulsa.

## THE KEMP STILLINGS MUSIC SCHOOL

has the honor to announce its distinguished faculty for the Season 1928-1929

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Constance McGlinchee  
Dr. Simeon Rumschisky  
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Mary Schenck  
Walter Squire  
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#### Theory and Harmony

Mary Schenck  
Walter Squire

#### Violin

Suzanne Gussow  
Kemp Stillings and Assistants

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Gregory Aller

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and Assistant  
Frances Newsom

#### Solfeggio

Constance McGlinchee



Fifteen Musical Appreciation Lectures Beginning December

Horace Johnson

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Rosalind Foster Abell  
Accompanist  
James Caskey

#### Ensemble

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Depending upon number of applications received

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## NEW CHRISTMAS MUSIC

### SACRED SONG

HARKER, F. FLAXINGTON.

Christmas Cradle Hymn.

High or Medium and Low (Two Keys)

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Mixed Voices, Sacred

BARNES, EDWARD SHIPPEN.

When Christ Was Born of Mary Free. (Carol adapted from Old French Melody.) (Octavo 7300)

JEWELL, LUCINA. All My Heart This Night Rejoices. (With Soprano Solo.) (Octavo 7301)

HUERTER, CHARLES. Hark! What Mean Those Holy Voices. (Octavo 7302)

Women's Voices, Sacred

TREHARNE, BRYCESON. The Christ-Child. (With Soprano Solo.) (Octavo 7298)

### OPERETTA

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The Toy-Shop. Musical Play in Three Acts net .75

A tuneful and vivacious Christmas operetta, dramatically interesting and musically attractive. The clever libretto, by Phyllis McGinley, is prettily developed; the bright, melodious music, with its stirring rhythms, is well written, yet easy to sing and play. Many and varied opportunities are provided for the exercise of dramatic and pantomimic ability and comedy.

The cast of characters is elastic, calling for twenty children or stretching to admit fifty or more.

The action takes place in a toy-shop, the shelves of which are filled with dolls and toys of all kinds.

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STUDENTS FROM TWENTY-ONE DIFFERENT STATES ATTENDED BLANCHE DINGLEY-MATHEWS' SUMMER CLASS AT THE DENVER COLLEGE OF MUSIC. THIS FIRST SUMMER SESSION OF THE COLLEGE HAS BEEN SO SUCCESSFUL THAT EXTENDED PLANS ARE ALREADY BEING MADE FOR NEXT YEAR. MRS. MATHEWS IS SEATED IN THE FRONT ROW, ABOVE, WITH JOHN C. WILCOX, EXECUTIVE DIRECTOR OF THE COLLEGE AT HER RIGHT

#### DAYTON CLUB OPENS

DAYTON.—The Dayton Music Club, of which Mrs. F. A. Z. Kumler is president, held its initial meeting recently with Iyonette Wright Miller as program chairman. George Kester, tenor, was guest artist, being associated with Mathilde Rockoff Gilbert, Henrietta Owen Ludlow, Jeanette Freeman Davis, Ira Leslie Davis, Alverda Sinks, and Ethel Martin Funkhouser. William O. Frizell spoke in the interests of the Dayton Civic Music League. An informal reception followed in the Engineer's Club, where meetings are to be held. Mrs. Catherine H. Tizzard, chairman of the reception committee, was assisted by Mes. William G. Frizell, Leslie Pine, C. E. Burnett, A. B. Brower, Claude Buchanan, B. B. Geyer, and the Misses Mabel Cook, Miriam Folsom and Minnie Rosen-sweet.

Four artists have been engaged for the matinee series of the Club to be given in the Hotel Miami. They are: Herman Rosen, violinist; Ellen Ballon, pianist; Bruce Benjamin, tenor, and Irving Jackson, baritone.

H. E. H.

#### Houston Editor Gives Scholarship

HOUSTON, TEX., Oct. 2.—A scholarship open to pupils of both sexes has been placed with the Houston Conservatory of Music by M. E. Foster, editor of the Houston Press. This will be available in the departments of voice, violin and piano, and is designed to aid talented students who are prevented by lack of funds from completing their musical education. The Conservatory's director is C. A. Hammond.

Mr. Foster has been instrumental in furthering operatic and concert series in this city.

#### Leginska Will Give Operas in Boston

BOSTON, Oct. 4.—A series of operas in English, designated as "musical dramas," is announced by Ethel Leginska, who has already assigned rôles and engaged the Arlington Theatre for her productions. Works chosen are Martha, Carmen, Rigoletto, Cavalleria Rusticana and Pagliacci. Orchestra will be Miss Leginska's own Women's Symphony. Miss Leginska spent the summer at Ravinia, studying the operas presented there.

W. J. P.

#### WASHINGTON AUDITION

WASHINGTON.—Public auditions for the four Roberts scholarships offered for this season by the Washington College of Music as one of the local benefits of the Washington Co-operative Artist Concert Course will be held on Oct. 6 in the auditorium of the Young Women's Christian Association. The prizes are offered to soprano, contralto, tenor and baritone. Judges are: Dorothy DeMuth Watson, local representative of MUSICAL AMERICA and chairman of the Washington Composers' Club; Jessie McBride, former music critic of the Washington Times and now director of the educational work and concert bureau of Arthur Jordan Company; Edward Donovan, professor of music at Georgetown University, director of the Georgetown Choral Club, organist and choir director of St. Paul's Roman Catholic Church; Charles Trowbridge Tittman, Washington bass, and Ralph Edmunds, manager of the National Broadcasting Company of Washington.

#### VIOLINIST TO MARRY

BOSTON.—The engagement is announced of Beatrice Griffin, violinist of Detroit, and a former member of the Durrell String Quartet of this city, to Shelton Doane of Brockton, Mass.

W. J. P.

#### SKILTON COMPLETES OPERAS

LAWRENCE, KAN.—Charles Sanford Skilton, composer and professor of composition and organ at the University of Kansas, has completed his three act opera Kalopin and one act opera entitled Bluefeather.

# HAROLD VAN DUZEE

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# SELECTED BROADCASTS

Reviewed By David Sandow



BECAUSE broadcasting is more or less gratuitous entertainment radio listeners (and incidentally reviewers) should be content with conditions and cease their grumbling. Such is the sum and substance of contentions advanced by a reader who takes the conductor of this page to account for complaining about curtailed broadcasts. Three movements of a four part symphony are better than no symphony at all, this correspondent argues, etc., etc.

In illustrating his remarks, my critic asks if it is grateful in one who is asked to dinner to deplore the omission of dessert. The obvious reply is that of course it is not, and that any opportunity to dine is ever welcome, desert or no. Then, continues my inquisitor, it is likewise bad taste for free ticket holders to express dissatisfaction with those broadcasters who, for perfectly good reasons, indulge in apparently impolite procedures. Moreover (as a parting shot) free ticket holders should not be choosers.

Well, notwithstanding that all the weight seems on the reader's side his case would not hold water in a final court. Granted that broadcasting is more or less gratuitous divertimento, this is no reason why it should not be subject to criticism. I doubt if the presentation methods of the theatre and concert hall are criticized merely because a fee is charged for admission.

## A Newspaper Parallel

It may be said that newspapers and periodicals offer reading divertimento practically gratis. The nominal charge, as all know, doesn't even cover printing, let alone the other expenses necessary to assure their publication. Yet it requires no great imagination to foresee results if an article were cut short because of technicalities or contractual insufficiencies.

Broadcasters would be proud to proclaim that the radio concert is equal to its visible counterpart, the concert hall performance. In point of average performance and occasional program structure many radio concerts are, although this phase is also open to discussion. But when it comes to procedure, or what I choose to term,



ZERO HOUR, STRIKING IN THE PHILCO STUDIO, NATIONAL BROADCASTING BUILDING, FINDS THE ORCHESTRA AND STARS OF THIS HOUR OF LIGHT OPERA READY TO GO ON THE AIR

politeness of presentation, the radio brethren have still some distance to travel. Nothing short of a catastrophe or an earthquake would prevent the completion of the visible and paid for concert, and I have known more than a few free performances to be carried out as advertised. But instances in which broadcasts, for one reason or another, have been curtailed or terminated before their logical conclusion, would require more fingers than one possesses for their counting.

Discriminating listeners and those of us whose business (self appointed, perhaps), it is to comment on radio programs are governed by standards which have become recognized as correct procedure in other lines of artistic endeavor. And if radio concerts are to assume equal artistic standing and importance, the surest way not to achieve this much desired end is to switch the microphone off just as the last movement of a work is begun.

## Casting Another Ballot

At the risk of being accused of ballot

stuffing this department desires to register another vote in favor of the new Sunday Roxy programs. Reasons for preferring symphonic programs to the old diversified broadcasts were outlined in detail two weeks ago. But because a final decision is still pending, and because an orchestra of 110 pieces having the excellence of the Roxy Theatre Orchestra would be of transcendent value to radio as a permanent feature, a second vote, humble as it may be, is cast to help sway an election which is devoutly wished by music lovers. (The influence of the present political hubbub is apparently making itself felt).

## Happy Philco Operetta

Princess Pat. (Philco Hour, NBC System, Sept. 26). Two highly regarded radio artists and a unique style of presentation make the Philco Hour one of the happiest operetta features before the microphone. The twain are Jessica Dragonette and Colin O'More, who as the inevitable Juliet and Romeo without which no operetta

can be considered complete, succeed in making the heroine and hero believable and dulcet voiced characters. Both sing uncommonly well and each possess that most intangible radio asset, broadcast personality. The unusual style of presentation differs in that the rôle of story teller is delegated to the Old Stager, a reminiscent and likable microphone gentleman who does his duties charmingly and with not overstressed sentiment. While in most instances simple remarks by a good announcer are best, the infusing of the master of ceremonies with a definite personality and the employment of less rigid terminology does much to enliven this part of the proceedings. Especially when it is done as skillfully as does the Old Stager.

In support of this trio is a company of competent singing actors which includes Dan Gridley, Muriel Wilson, Charles Robinson, Mary Hopple and others, and an adequate orchestra under the baton of Harold Sanford. All contribute to the excellence of the presentations, which are benefited by the craftsmanship with which the adaptations are done.

With Herbert's Princess Pat the Philco Hour returned to its winter season status. This permits the full period of one hour to be devoted to the operetta holding the boards. The half-hour summer broadcast in which one half of the period was given over to a review of by-gone musical comedy hits, while successful in fashioning innocuous and pleasing broadcasts, hardly enabled ample justice to be done the work under consideration. The Philco Hour during the winter will be heard on Saturday instead of Wednesday as heretofore.

## Expected Negro Music

J. Rosamond Johnson, Taylor Gordon. (General Motors Family Party, NBC System, Sept. 17). Since the mild furor these gentlemen created some seasons back with a series of Negro spiritual recitals, their names have become identified with music of this nature. But listeners who were lured to this broadcast by the promise of a program of "ancient and modern music of the American Negro" were doomed to disappointment. Only in one number, Didn't My Lord Deliver Daniel, did the Messrs. Johnson and Gordon fulfill expectations.

The greater part of the broadcast became a rather ordinary vaudeville offering, lacking in distinction, originality or merit. However, many there were who found much to admire and to enjoy in the program, which was concocted from some of the less distinctive creations of the Johnson pen. But by no stretch of the imagination could the broadcast be regarded as American Negro music, ancient or modern.

To disappointment, Mr. Johnson also added disillusionment. For some unaccountable reason he chose to show how his Under the Bamboo Tree, a most ingratiating little melody, had been built from the creations of two other fellows, namely: Nobody Knows the Trouble I've Seen and Chaminade's The Flatterer. Thus was a favorite tune robbed of its flavor by classification with bootleg music.

The novelty orchestra headed by the accomplished Joseph Green retrieved the broadcast in a measure with light, albeit engaging contributions zestfully performed. It was also of noble assistance to Mr. Johnson when he officiated at the piano in his atmospheric African Drum Dance.

(Continued on page 15)

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LA ARGENTINA, SPANISH DANCER, WHO IS SOON TO APPEAR IN NEW YORK

La Argentina, Spanish dancer, will give her first New York recital of the season in the Town Hall, Friday evening, Nov. 9, it is announced by the Metropolitan Musical Bureau. She will be assisted at the piano by Carmencita Perez.

### SELECTED BROADCASTS

(Continued from page 14)

Alma Peterson, Judson House, Lenox String Quartet and National Concert Orchestra. (NBC System, Sept. 28). Regret is expressed that space prohibits the adequate reporting which this latest NB and CB musicale merits. The artists engaged in its presentation and their respective labors were of such musical worth as to deserve describing in full.

Choosing the high lights and starting with Judson House, tenor of the Philadelphia Civic and National Grand Operas one finds his outstanding contribution was the aria, *Salut! demeure chaste et pure* from Gounod's *Faust*. Mr. House sang this lovely romance superbly. A veritable flow of pure tone was embellished with most polished diction; and doubly commendable was Mr. House's singing of the high C softly, as the composer intended it should be. Other artistic moments were offered with Dunhill's *The Cloth of Heaven* and Campbell-Tipton's *Spirit Flower*.

Alma Peterson, operatic soprano, was heard in numbers by Verdi, Rimsky-Korsakoff and Bach-Gounod. Gifted with a voice of extensive range and considerable substitute, she was best in passages calling for lavish display of tone. A few instances in which light passages were treated too weightily were obviated by the authority and rounded technic of her singing.

The Lenox String Quartet, old and admired radio friends, were as usual completely satisfying and gave an admirable performance of Bridge's arrangement of the *Londonderry Air* among other numbers.

The National Concert Orchestra opened this excellent broadcast with a finely balanced performance of the *Dance of the Hours* from Ponchielli's *La Gioconda*. It was also of invaluable assistance to the soloists in numbers supported by full orchestra, and furnished a fitting climax with the final selection.

"The program was under the direction of Cesare Sodero," who as guiding head of the NBC better musical presentations has done so much to raise them to their present artistic prestige.

La Touraine Coffee Concert Orchestra. (NBC System, Sept. 26). With music constituting the major part of broadcast fare, and instrumental music being the most popular form of it, innumerable radio orchestras have sprung into being. But in the interests of truth it must regretfully be said that few command wholehearted approba-

Frances Alda, Mario Chamlee and Gennaro Papi begin the fourth year of the Atwater Kent Hours with a program of songs and operatic arias. Special arrangements with the publishers permit the inclusion of excerpts from the operas of Giacomo Puccini. The soloists will be assisted by the Atwater Kent Male Quartet, Chorus and Orchestra. NBC System; Sunday, Oct. 7, at 9:15 p.m.

Sacred Songs will be sung and discussed by Reinald Werrenrath in the Old Company's educational program. NBC System; Sunday, Oct. 7, at 7 p.m.

Excerpts from *La Forza del Destino*, *Der Freischütz*, *Thais*, *La Gioconda* and *Mefistofele* will be sung by the Continentals. NBC System; Sunday, Oct. 7, at 4 p.m.

Mozart's *The Impresario* is scheduled for the National Light Opera Company over the NBC System; Sunday, Oct. 7, at 10:15 p.m.

Utica Jubilee Singers in program of spirituals. NBC System; Sunday, Oct. 7, at 9:15 p.m.

Beethoven's second symphony, Wagner's *Tannhäuser* overture and the suite, *Internationale*, of Tchaikovsky-Gilber in program by the United symphony Orchestra. CBS; Sunday, Oct. 7, at 3 p.m.

Songs and dances by classic composers in *Come to the Fair* period. CBS; Sunday, Oct. 7, at 10:30 p.m.

Symphonic Program in Roxy Stroll. Roxy Theatre Orchestra, Erno Rapee conductor. NBC System; Sunday, Oct. 7, at 2 p.m.

Merle Alcock, Metropolitan Opera contralto, and Arthur Pryor, bandmaster, guest artists in General Motors Family Party. NBC System; Monday, Oct. 8, at 9:30 p.m.

United Choral Singers in program with United String Orchestra. CBS; Monday, Oct. 8, at 8:30 p.m.

Leoncavallo's *Pagliacci*, postponed last week, will be sung by the National Grand Opera Company, Cesare Sodero, conductor. NBC System; Monday, Oct. 8, at 10:30 p.m.

The Seiberling Singers in Columbus Day program. NBC System; Tuesday, Oct. 9, at 8 p.m.

Edison Ensemble, Josef Bonime, director, in light classical program. Edison Hour, WRNY; Tuesday, Oct. 9, at 8 p.m.

tion. At best many are poorly assembled, and inadequately rehearsed ensembles and their performances are marked with resultant mediocrity.

So when we hear an orchestra whose artistic deportment is musically edifying, such a glad some event calls for encomiums and professions of pleasure. Accordingly this department feels no hesitancy in recommending La Touraine Coffee Concert Orchestra. Incidentally, humanity's indebtedness to coffee for the delight it gives the palate was increased to include aural satisfaction because of this organization. La Touraine envoys evoked such good will for their product that the politeness which invariably frowns on requests for a third cup was overridden by sheer gratitude. Tuning a bit late to this feature, I was astonished at the sounds emanating from the speaker which for the moment conveyed the impression that some major symphony from one of the large cities had already begun its seasonal perignations.

A program which, despite the excellence of its execution, was lacking in substance included Chabrier's *Spanish Rhapsody*, Offenbach's *Apache Dance*, Elgar's *Pomp and Circumstance* and something by one Irving Berlin. A note out of the ordinary was that whereas most of the NBC features emanate from the New York studios, La Touraine's program originated in

Haydn program in Works of Great Composers period. Erva Giles, soprano, and Oswald Mazzucchi, 'cellist, soloists. Cesare Sodero, conductor. NBC System; Tuesday, Oct. 9, at 9 p.m.

Le Cocq's *La Fille de Mme. Angot* by the United Light Opera Company. CBS; Tuesday, Oct. 9, at 9 p.m.

Charles D. Isaacson, music critic of the New York Telegraph, in Beethoven Symphony Orchestra, lecture-recital, discussing main sections of the orchestra. WGBS; Wednesday, Oct. 10, at 7:45 p.m.

Denver String Quartet will play Dvorak's *American Quartet* over KOA; Wednesday, Oct. 10, at 9:30 p.m. M.S.T.

Lolita Cabrera Gainsborg in piano recital over WJZ; Wednesday, Oct. 10, at 7:35 p.m.

Adele Vasa, soprano, and Sigurd Nilssen, baritone, with orchestra in Long, Long Ago period. CBS; Wednesday, Oct. 10, at 9:30 p.m.

Works by Sousa, Hérold, Schumann, Goldman and Nevin in program by the United Military Band. CBS; Wednesday, Oct. 10, at 10:30 p.m.

Maxwell House Orchestra over the NBC System; Thursday, Oct. 11, at 9 p.m.

Halvorsen, Suppé, Rimsky-Korsakoff, Friml and Moszkowski will be represented in program by the United Salon Orchestra. CBS; Thursday, Oct. 11, at 9 p.m.

The andante from Haydn's *String Quartet*, Op. 31; the scherzo from Mendelssohn's Op. 44; Brahms *Gypsy Songs* and *Feldeinsamkeit*, and the finale from César Franck's *Quintet* for piano and strings, in *The Music Room* broadcast. CBS; Thursday, Oct. 11, at 9:30 p.m.

Verdi's *Rigoletto* will be sung by the United Opera Company. CBS; Friday, Oct. 12, at 10 p.m.

Caroline Andrews, soprano; Maurice Tyler, tenor; the Classical Trio, Stefano di Stefano, director, and the National Concert Orchestra in National Broadcasting and Concert Bureau musicale. NBC System; Friday, Oct. 12, at 10 p.m.

The *Pink Lady*, with Jessica Dagonette, Colin O'More and the Old Stager in Philco Hour. NBC System; Saturday, Oct. 13, at 8 p.m.

Boston.

### An Echo From Vienna

Blue Danube Nights. (NBC System, Sept. 27). In this broadcast the impresarios missed an excellent opportunity. It was their intention, if one may judge from the prospectus, to emulate in Blue Danube Nights a Viennese café in which "listeners will be entertained by the music and light hearted chatter of the performers." But of mood and character the broadcast had none. What little atmosphere it possessed was due to Milton J. Cross; but, excellent announcer that he is, it was expecting too much of him to depict single handed the life and gaiety in a populous restaurant.

The broadcast resolved itself into just another half hour of instrumental music and a very average half hour at that. Far from creating an impression of lights and laughter, the orchestra seemed weighted with an ennui and lethargy best calculated to provoke frequent yawning. Its performance of excerpts from Lehar's *The Count of Luxembourg* and Strauss' *Tales from the Vienna Woods* did just that. And although it is customary to hold the conductor to account, it is this reporter's opinion that Robert Goetzl strove valiantly but in vain to instill some semblance of spirit into the proceedings.

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**LEE PATTISON**, one of the most active of American pianists, will interrupt his crowded concert schedule for Master Classes and private lessons at the GUNN SCHOOL OF MUSIC. First Sessions September 25th to October 16th. Others will follow.

**LEE PATTISON**, represents the highest modern ideals in piano playing. Through his association with Guy Maier in the rare art of interpreting the two-piano literature he has become an authority in this field.

**FORREST LAMONT**, who is entering upon his tenth season as first tenor with the CHICAGO CIVIC OPERA has already begun his teaching at the GUNN SCHOOL OF MUSIC and will continue during the opera season. Mr. Lamont has sung practically all of the leading tenor roles in the Italian, French and German opera. He offers coaching in operatic roles as well as private lessons in tone placement and repertoire.

**HOWARD PRESTON**, of the Chicago Civic Opera, Ravinia Opera, St. Louis and Washington, D. C., Opera companies, is one of America's outstanding baritones. Like Mr. Lamont, he is active in every division of the operatic repertoire, an experienced and highly successful concert singer, a teacher of unusual qualities.

**FRANK L. WALLER**, who through long residence abroad has acquired an extensive repertoire of the greatest modern songs, will conduct an Artists' Class for six weeks beginning Oct. 22. Two private and two class lessons a week will be given. To accomplish the best results, the course will be limited to ten artists. Tuition \$100.00. Mr. Waller has an international reputation as conductor, having conducted symphony concerts in Berlin, Vienna, Dresden, Prague, Munich, Paris and Cincinnati. Furthermore in his years association with the Chicago, Boston, Cincinnati and American opera companies he has coached and accompanied a great many of the foremost opera and concert singers before the public. Private lessons by appointment. The following distinguished teachers are available in Normal Training, Repertoire Classes and private instruction, Piano: Glenn Dillard Gunn, Winifred MacBride, Arthur Granquest, Theodore Miltzer, Robert Ring and Albert Goldberg. Voice: Albert Borroff, Alberta Lowry, Daniel Protheroe, Stuart Barker. Violin: Amy Neill, Guy Woodward, Jascha Selwitz. Theory and composition: Felix Borowski, Leo Sowerby.



## ENGLISH PIANIST ARRIVES



VICTOR BENHAM, DISTINGUISHED ENGLISH PIANIST, WILL BE HEARD IN AMERICA FOR THE FIRST TIME THIS COMING SEASON

## BENHAM ARRIVES FOR AMERICAN CONCERTS

Victor Benham, English pianist, who has been touring in Europe for many years, has arrived in New York for his first appearances before the American public. Mr. Benham has played and lectured in the principal musical centers on the Continent and in England, where he has won considerable repute. His last appearance before leaving Europe was as soloist at one of the symphony concerts in Ostend, playing the Schumann concerto.

Mr. Benham announces that he will receive pupils during his stay in New York, and notes that applications for appointment should be submitted to Miss Mittelmenn at 168 West Fifty-eighth Street.

## CHICAGO ACTIVITIES

CHICAGO, Ellen Kinsman Mann has returned from a month's vacation in Portland, Ore., and resumed her classes. She was a guest of Mr. and Mrs. Amedee Smith.

Flora Matheson, a violin pupil of Leon Sametini, made successful appearances with the symphony orchestras of Vienna and Budapest on June 12 and July 5. Miss Matheson is a native of Winnipeg, Canada.

Harold Ayres, another Sametini pupil, was recently appointed concertmaster of the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor. Mr. Ayres was the assistant concertmaster of that organization for several years.

Cecile de Horvath, pianist, has been engaged to conduct master classes in Toledo every other Friday during the coming season. She will hold one class for piano teachers and another for younger pianists. Her Chicago pupil, Eulalie Kober was announced to give a recital in Lyon and Healy Hall on Oct. 2. Miss Kober has also been engaged to play at a Kimball Hall noon concert on Oct. 12. She played over Station WMAQ on the Lyon and Healy Series the last week in August.

The second season of Andre Skalski's Concerts Intimes opened in the recital hall of the Sherwood Music School on Sept. 26, with a program of violin and piano sonatas, played by Mr. Skalski at the piano with the collaboration of Michel Wilkomirski, violinist. Two works comprised the list, Beethoven's Kreutzer and César Franck's favorite A major, both of which profited by Mr. Skalski's idea of presentation in intimate surroundings. The two artists revealed their best abilities in the second movement of the Beethoven, which was read with fine delicacy of technique and sympathetic musical accord.

## LOVE MAKING

## LAUGHED AT

(Continued from page 9)

The scenery was the only conventional thing about this Tosca performance, but evidently the height of the steps in the first act was not the conventional one of the Metropolitan. A serious moment was turned into comedy when Mr. Tokatyan started to sit on the platform and came down with a "thud" that resounded throughout Dreamland Auditorium, arousing peals of laughter. Then lovemaking became a laughing matter with Mme. Jeritza. Verily, San Francisco has never witnessed such a performance of the Sardou-Puccini opera.

Supplementing the opera season, the annual opera teas were given in the Fairmont Hotel under the joint sponsorship of the Women's Board of the San Francisco Opera Association and Alice Seckels, manager therefor. The first was given in compliment to visiting opera stars, and had for the chief speakers Edward Johnson and Mr. Tibbett.

Mr. Johnson pleaded for music in public schools, claiming it should be taught on the same basis as languages, history, geography, or arithmetic. He said: "We spend all our time educating and training performers, and neglect to train the listeners."

Mr. Tibbett gave an entertaining talk on certain phases of singing in the "Golden Age" and today. Summing the matter up, he declared "I believe that singing means more, even though it may be less beautiful."

Rudy Seiger, leader of the Fairmont Hotel Orchestra, played operatic excerpts; and Charles Bulotti, stationed in a mezzanine box, sang an air from Cavalleria Rusticana in response to Mr. Seiger's invitation to all tenors present to join in the chorus! Many in the audience thought they were hearing Mr. Johnson, who had just left the platform!

The second tea was devoted to a resume of Fedora with Mr. Merola as

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# THE BETTER RECORDS

Reviewed by PETER HUGH REED



**M**ENTION was made last week of Schubert's unfinished symphony, recorded by the Cleveland Orchestra, having been released the first of October. Since then, I find the release was scheduled for the latter part of October. Continuing my reviews of the other Schubert releases, I will discuss the following:

Quartet No. 6 in D minor, Death and the Maiden, posthumous, Franz Schubert; played by the Budapest String Quartet. Victor Nos 9241-9245.

Sonata in G Major, "Fantasia sonata," Schubert, Op. 78; played by Leff Pouishnoff. Columbia. Nos. 67440-67444D. Complete in nine parts with Impromptu in A flat, Op. 142 No. 2, on the tenth side.

The Budapest String Quartet members have done fine work in their recorded performance of Schubert's Death and the Maiden quartet. Their reading is poetical throughout; in fact—it is a very admirable delineation of a true Schubertian concept. The recording is also an exceptionally good representation, with a faithful degree of actuality and expressiveness.

Columbia gave us an estimable version of this work over a year ago, rendered by the London String Quartet. Comparison of these two sets is absorbing as both are excellent renditions and offer separate points for praise. The question of choice between them seems to me to be a personal one, since each is a good Schubertian interpretation. Although improvement in the new recording in the past year has helped the present set, the 'cello of the Londoners appears to better advantage in many places.

## A Serene Portrait

In a brief analysis of the sets, I find the Londoners are noticeably more vivacious and delicate in the weaving of their tonal web in the first movement, and are therefore that much more resilient. Certainly the subsidiary section seems benefited by their livelier concept. The broader tone and the Slavonic temperaments of the Budapest players, on the other hand, seem to suit the second movement better. This is the movement which Schubert founded on his song Death and the Maiden. In it he reuses the theme of Death, upon which he composed a series of effective variations reutilizing the original harmonic background. Schubert's portrait of Death is beautifully serene, a peaceful respite from the more fearful figure which legend has made familiar to us, and which he grotesquely portrayed in his earlier song The Erl-King.

The Londoners give a sprightly and rhythmic performance of the last movement. But here, too, the Budapest players are in excellent form, and one feels that the newer recording has again benefited their performance. Let me state, before I go further, that the Budapest organization proves one of the best quartets recording today.

## In Defiance of Forms

There is considerable interest in the last movement. In the first place, it is written in defiance of all forms. Its principal section and transitory passage have a strange similarity to a Finnish dance. Later in this movement, we hear a theme from The Erl-King. It is drawn from a phrase sung by Death, "My beauteous daughter doth wait for thee," and is repeated twice. A. Brent Smith, in his admirable analysis of this work, (which is to be found in the educational Pilgrim Series of the Oxford University Press), suggests that Schubert may have "deliberately re-

called the phrase to cast over this stormy movement the shadow of the hand of Death." If this is true, then we can presuppose that Schubert definitely wished this work linked up with that subject, and that it was this idea which inspired the unusual formal beauty that permeates this quartet. Another point which would establish this opinion is the fact that he wrote all four movements in the minor mood. This quartet was composed in 1824, (some authorities say 1826), but it was not performed until five years after Schubert's death. The original song upon which he founded his expressive variations was written in 1816.

## About the Sonata

Although none of Schubert's piano sonatas represent him at his highest musical attainment, they are, however, filled in part with some of his loveliest musical poetry. The celebrated sonata in G, erroneously called the Fantasia Sonata because of an aberration on the part of the original publisher, Haslinger, has long been admired as probably Schubert's best work for the piano. Schumann, with characteristic sentimental eulogy, called it "the most important work, both in form and conception," that Schubert left. But Duncan, in his book on this composer, believes that "this should be taken as his opinion with regard to the piano works only," since he does not believe that it is the equal of some of the larger works in their form and concept.

A spontaneity of musical thought manifest in this sonata proclaims itself throughout the entire work. There is also much brilliancy, and melodic beauty of a song-like poesy.

Although no technical difficulties greet the pianist who seeks to interpret this sonata, a refinement of judgment and an ability to reproduce delicate gradations of tone are demanded of him. There is too, a sensitive beauty in this score, which, to receive thorough justice, should have an interpreter of similar thought and feeling.

Pouishnoff, the Russian pianist, is an excellent artist, his talent is unquestionable. His success in this country several years ago aroused considerable critical approbation. He plays the present work in a satisfying way, with a regard for tone coloring which cannot be denied. His concept of the work as a whole shows a nicety of judgement, since he has unselfishly allowed Schubert's music the right to speak for itself.

## A Paradoxical Note

Having said this much, it may seem paradoxical to make a different observation. But one fact appears to defy denial. Pouishnoff is essentially a virile artist; one who paints broader pictures than this work permits. And, though he refrains from projecting similar effects by a faithful delineation of the Schubertian simplicity, there is nevertheless missing that sensitive regard which Myra Hess has attained in her performance of the sonata in A major, Op. 120. It seems to me it should be apparent. Had Columbia not given us Miss Hess' performance first, I am certain I would never have made this comparison. But having studied her delicate interpretation, I cannot easily forget it. And of course I consistently consider what she might have done had she been projecting the present work.

But for all this, Pouishnoff's performance is most worthy of praise, and decidedly worth a hearing. The recording is, like all of Columbia's piano reproduction, of the best; and Pouishnoff's range of expressiveness would seem veraciously projected. This set

is decidedly one of the best contributions to the growing Schubertian library.

## An Album of Foster

Stephen Foster's Melodies, four twelve inch discs in album; rendered by Nat Shilkret-Victor Salon Group-Victor Orchestra. Nos. 9246-9249.

Some of Stephen Foster's melodies have taken on the nature of genuine American folk songs. And well they might, since they embody the spirit of the home life of the hospitable south, previous to the Civil War. They belong also in the category of heart songs, the melodies of which are definitely appealing without the extraneous embellishments of modern jazz band effects.

Victor's album release of collected Foster melodies embodies a wonderful idea; but the realization of it will probably offend as many people as it will please. Personally I feel the arrangements display poor judgment and furnish an example of bad musical taste. Here simple and effective melodies are altered by ornate jazz band decorations and by excessive harmonic effects which distort and completely vitiate the tunes. It is like dressing a country girl, who is exceedingly beautiful in her own naive way, in the gilt and tinsel and glass beads of a burlesque queen. The worst offenses seem, too, to have been visited upon the greatest favorites, like My Old Kentucky Home and The Old Folks at Home. The singers are generally good, and deserve some praise, although one tenor proves rather objectionable upon occasion with falsetto tones.

Why the heart song should be revised and clothed in the sophistication of restless modernism is beyond me. The very quality which has given such songs their long lease of life and their claim to greatness and artistry are removed. I believe there is more genuine appeal in their original sentimental serenity than in this type of performance, which involves no endearing preservation of these melodies but rather a mawkish sentimentality.

## Songs and Arias

Tannhauser, Wagner, Dich teure Halle; and Lohengrin, Wagner, Elsa's Dream; sung by Elisabeth Rethberg. Victor. No. 6831.

Ernani, Verdi; Gran Dio; and Ernani, O sommo Carlo; Benvenuto

Franci, assisted by La Scala Chorus, Orchestra and soloists. Victor No. 6829.

Prince Igor, Borodin; Arioso of Jaroslava; and Sadko, Rimsky-Korsakoff; Berceuse; sung by Nina Koshetz. Victor. No. 9233.

Arise, Beautiful Sun, Robber's Song, Moussorgsky; and Christmas Carol, Leontovitch; sung by the Russian State Choir. Victor. No. 4055.

Darling Nelly Gray, Hanby; and O! Car'lina, Cooke; sung by Marie Tiffany and Male Trio. Brunswick. No. 15179.

Dreams of Long Ago, Carroll-Caruso; and For You Alone, O'Reilly-Geehl; sung by Mario Chamlee. Brunswick. No. 15161.

Rethberg made this disc in Germany. It is beautifully sung. Her interpretations of both these arias are too well known for especial comment. This record far eclipses any domestic one that Mme. Rethberg has made, since the orchestra background is generously full, suggesting a large symphonic ensemble. The richness of such a background helps to enhance the vocalist's work. It is a pity that more operatic recordings are not made in this country in the same manner.

Franci has a baritone voice of a dramatic timbre. His best singing in this record is in the concerted finale of the third act of the opera. The finale is a very impressive piece of writing in the grand old Italian style; and this recording is all that it should be. Gran Dio is the recitative which precedes O de' verdi anni, the baritone's only aria in Ernani, which is given complete on this record.

(Continued on page 20)

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# CURRENT BOOK REVIEWS

By  
Robert  
MARKS

**MUSIC: A SCIENCE AND AN ART.** By John Redfield. New York: Alfred A. Knopf. 307 pp. \$5.

It were about as feasible a thing to survey The Decline of the West in one article as to distill the contents of Mr. Redfield's book into four columns. His theories are proportionately as profound and revolutionary in the realm of music as are those of the abstruse Spengler in pragmatic philosophy.

*Der Grund* of his book is that if the remainder of our civilization corresponded to our progress in musical science, we should be little in advance of the Stone Age. Our system of harmony, he claims, is archaic, arbitrary, and inadequate. Our musical instruments have been developed only to a fractional extent of their potentialities. Our so-called musicians know simply the technic of juggling a set of terms and symbols—things which are almost entirely incapable of representing actual musical structure—with sufficient skill to give running orders to similarly abstracted operators of our primitive tone machines.

Mr. Redfield, who was formerly lecturer on the physics of music at Columbia University launches his attack on the present status of music in terms of a scientific investigation of our present scales, instruments, and groups, and a consideration of their possibilities. He implies that there has been too much blind leading of the blind in the field of tone.

### A Laboratory Beginning

Mr. Redfield demands a laboratory beginning. Laboratory investigations have led to the conclusion, he says, that every musical tone is composite of simple tones called partials, that tone quality depends upon the rate at which the density changes within the pulsations, that pitch is the sensory form in which the length of the periodic pulsation manifests itself, and that loudness is the sense form in which the density of the full pulsation presents itself.

With these promises he feels competent to delve deeper into the laboratory, bringing into play Prof. Miller's delicate sound recording apparatus, the Phonodeik, examining scientifically the physical characteristics of the existing orchestral instruments and their relation to the even-tempered scale. He examines the structure of scales, the underlying laws of harmony, the esthetic content of music, the design of musical instruments, and the principles of ensemble playing and reception. His conclusions are comparatively startling.

Every musical instrument, without exception, he says, is in need of structural improvement. These improvements are feasible, requiring only moderate scientific skill—not temperament; an engineer and not a musician. Our true sense of harmony is extinct. None of the scales that have come down to us meet the principle requirements of harmony, and by having conditioned our ears to the artificial tempered scale, we have left our sensitiveness to true harmony back with the dodo. We assume C to be the fundamental of the C major scale, whereas the real fundamental is F, and so on for the other of the so-called tempered scales. We can only restore our lost sense of harmony by reverting to the natural diatonic scale. In their effort to escape the monotony of the even-tempered scale, modern composers have gone to extreme measures. They have introduced infinite varieties of dissonance, they have pattered with half and quarter tones,—even abandoned harmony altogether—all of which are somewhat psychopathic offspring of an unsatisfactory system. Mr. Redfield proposes as a substitute a new just scale

of his own, based on the just scale of Ptolemy, a scale whose modulational possibilities are equivalent to the present, but obviating the inharmonic qualities.

### Proposing Remedies

Considering the qualities and possibilities of musical instruments, he explodes the idea of a violin's varnish having anything to do with its tone qualities, and proposes a scientific placement of the sound-post, bass-bar and gradation of the belly's thickness to eliminate "wolf-tones," and the construction of a soft nut to eliminate the difference between the tones of stopped and open strings. The piano, he says, is efficient on *staccato* but almost ridiculous on *legato* tones. This weakness could be remedied by a simple electrical device, which, in addition would diminish or augment the sustained tone at the player's will.

Concerning the design of new instruments, Mr. Redfield has several very poignant demands. The vibraphone, which is essentially a set of orchestral bells with a metal tube below each bar to serve as a resonator, and a revolving disk in the mouth of each resonator to produce a vibrato effect, "furnishes music of a tone quality so ethereally sweet as to . . . etc. . . . 'Give the vibraphone a keyboard,' he says, 'with a set of piano hammers and dampers, so that the instrument might produce a tone for each of the players fingered, and it would provide the most ravishing music ever heard from a keyboard.' If the vibraphone had metal tubes, of the types sometimes used in clocks and called 'Westminster chimes,' substituted for the flat bars, 'we would have an instrument . . . decidedly superior to the piano.' It would never be out of tune, the vibrato could be employed at will, and its tone would be much longer sustained. The calliope, now something of a joke, he feels has distinct musical possibilities. It is essentially the flute stop of an organ, and requires only a dynamic control of the wind pressure.

### Orchestral Demands

Among other demands Mr. Redfield makes for the orchestra are a flute playing down to C in the bass clef; a contra bass clarinet in E flat; a lower trombone with a large helicon bell; a set of tympani capable of sounding the whole chromatic scale; soprano and bass snare drums, and possibly an ocarina supplement to the wood wind choir.

In a similar manner, Mr. Redfield treats of the kindred branches of music: the voice; the chamber of ensembles, the symphony band, and the materials of the composer. The format of his very serious work boils down, in short, to a twofold thesis: there is a science of music, and the study of that science is essential for any genuine understanding of the esthetic possibilities of music. When this science is properly brought into its own, a revision of the scale system will logically follow, as well as the mechanical improvement of existing instruments, and the mathematical design of new instruments.

The book *qua* book is difficult reading. Mr. Redfield indulges in no light or unqualified generalities . . . and the reader is often carried through involved and algebraic justifications for the author's statements. But withal, the clarity of its style and the charm of the author's mannerisms are more than an antidote for the sporadic technical mazes. It is perhaps the most profound and human study of the physical nature and possibilities of music since the publication of Helmholtz's *The Sensations of Tone*.

**FOUNDATIONS OF ENGLISH OPERA.** A Study of Musical Drama in England During the Seventeenth Century. By Edward J. Dent. London: Cambridge University Press, 1928. 291 pp.

According to Mr. Dent, who is professor of Music in the University of Cambridge, the purpose of this volume is to trace the early development in England of what he calls the "operatic principle," which he distinguishes from the "normal musical principle" and the "normal dramatic principle." The work was begun in 1914 in view of a projected performance of *The Fairy Queen* at Cambridge. The production was postponed until the close of the war and the book suffered a corresponding delay. Inasmuch as valuable research had been done in the field of the Restoration Theatre, during the interim the author revised the work to include supplementary data. Being an old timer in the English School, he apologizes for the delay, catalogs the many people to whom he is indebted, and thanks the composers and proof-readers for their patience and forbearance.

The chapters, for the most part, are arranged in the chronological order of their subjects, beginning with the English Masques in the reigns of James I and Charles I and extending through the period of Purcell. D'Avenant's *Psyche*, Shadwell's *Siege of Rhodes*, Purcell's *Dioclesian*, *King Arthur*, and *The Fairy Queen*, have been employed by Mr. Dent as reference points in the survey of his field.

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**MUSICAL MEANDERINGS.** By W. J. Turner. New York: E. P. Dutton and Co. 1028. 206 pp.

Mr. Turner is an English critic of great imagination and a tendency to pass somewhat unqualified judgments. He is the author of *Music and Life*, *Orpheus*, or the Music of the Future, and a bulky book on Beethoven.

*Musical Meanderings* is a collection of papers dealing with a wide range of musical subjects . . . a range extending from *The Difficulty of Being Great* to *The Future of Broadcasting*, from *Impressions of Vienna in 1927* to *Grove's Dictionary*. The papers make pleasant reading, rambling on in a genial, desultory fashion. Taking the gentlemanly essay as his medium, Mr. Turner has provided for his whims a loophole to "meander" all over the map.

His articles on the new ballet works and the London performances of modern music are among the most interesting and least Charles Lambish of the book. Of these the three on the Russian ballet, the one on Stravinsky's *Soldier*, and the one about Lord Berners' *The Triumph of Neptune*, join with the iconoclastic study of Bach to form some of the collection's most nourishing meat.

\*\*\*

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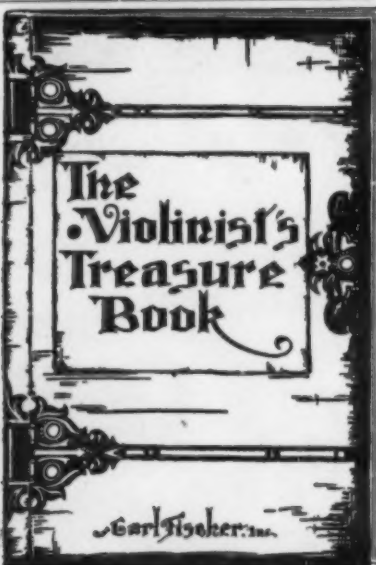
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## BLUE-RIDGE BALLADS

(Continued from page 5)

Go dig my grave under yon green tree,  
Go dig it wide and deep,  
Go bury Fair Elinor in my arms.  
The Brown Girl at my feet.

### Has Compelling Charm

The air to which this long ballad is sung is peculiarly satisfying. Played on the crude home made dulcimer it has compelling charm. An old woman up near the highest point in the Blue Ridge sat on the tiny porch of her cabin home, playing and singing it one autumn afternoon.

### Goldsmith's Response

It is of the heroine of The Brown Girl that Oliver Goldsmith speaks in his memoirs.

"No song or poem ever moved me as I was moved when my old nurse sang of the woes of Fair Elinor and Bonny Barbara Allan."

Barbara Allan crossed the seas also and lives in every cove in the Blue Ridge. The air to which the pretty old ballad is sung bears not the faintest resemblance to the air preserved in English ballad collections. It is a purely native product, and to hear it by a blazing log fire in the kitchen of a cabin home in the mountains is a delightful experience. Its words are simple, quaint and charming, they suggest the green fields of England, but its tune is suggestive of the somber tone of the pines and the rhododendron. Here was a woman who might have been a colonist of 1620 in her simple primitive home. The song she sang was a story of England, of lords and ladies. She sang to a group of tourists who were as modern in thought and manner as their high-powered car which was parked on the new state highway in front of her cabin. The crude but most appropriate accompaniment was played on an old home-made dulcimer. Through the open door of her cabin could be seen a tiny open fire in a stone fire place where bubbling on a crane hung a pot of some savory food. A spinning wheel stood in the corner.

"No I don't spin no more," she said, "There's no savin' in hit. I git my yarn ready spun to weave my cover lids."

The changes that time and place have made in all these old English songs reflect clearly the adjustments made by the folk. From English fields to North Carolina mountains is a far cry and altered conditions produced vast emotional and psychic changes. An intense love of freedom was the strongest characteristic of our early settlers. In the Blue Ridge the mountaineer still loves freedom, and has remained as unfettered as the mist that wraps, at times, the rhododendron thickets.

This is reflected in his songs. He is whimsical. His thoughts and emotions have not become stereotyped. He is proud to a high degree and he has the intense family loyalty of the Scotch clansman. All this can be learned from his songs. His love affairs, feuds,

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and quarrels are dramatic and fierce, and vividly delineated in his "ballits." It is easy to conclude that the reason these ballads have endured the attrition of the centuries is because they fully satisfy the emotions of the common man. They are a part of his racial past.

### The Mystic Three

Riddle songs were very common in sixteenth century England. The Devil captured a fair damsel and released her only when she solved three riddles. There is always the mystical number three that has such potent force in all folk lore. A soldier seizes a lady and entreats her to marry him. She preserves her self-respect by refusing to yield to his stormy wooing until he solves three riddles. A quaint charming fragment of this song was picked up in the hills. The solution of these three riddles is delightful.

The old ballads are not richer in musical possibilities than the stirring banjo and fiddle tunes that are played for the dances, frolics, corn shuckings, lasses bilin's and other merry makings in the hills. They are as catchy and tuneful as the gypsy melodies that inspired Listz's Hungarian rhapsodies.

### Improvisations

Like the old ballads the banjo tunes have many variants. They have verses made up on the spur of the moment to suit some special occasion. The one best known is probably Sourwood Mountain.

The home made song ballits as a rule do not have much claim to literary or musical merit. They are local, and do not travel far. Besides that of Frankie and Johnnie, there is another notable mountain tragedy of the year 1867 that has been celebrated in three songs. One of these, oddly enough, has the air and refrain of a stirring sea chantey; a broadside of the seventeenth century.

The airs upon which an American opera may be built, live in the caves of the Blue Ridge. The incidents for its plot, tragedy or comedy, are in the daily lives of these interesting folk. These songs are a great source in which to search for the parent stock for a school of distinctively American music. For, until the melting pot fuses from the cosmopolitan races that make up our nation, a new and composite type, we will think of American art as embodying the ideas, manner of thought and ideals of the early colonists.

## BETTER RECORDS

(Continued from page 17)

The Nina Koshetz record is a real find. It is issued, like the first four in this list, in the Victor International Series. The music of Prince Igor has long been admired. This aria is colorful and effective, and the Lullaby from Sadko is truly charming. Mme. Koshetz sings both well. This soprano deserves a vote of thanks for her choice of a different aria than the ubiquitous Song of India from the same score as the Lullaby.

The Russian State Choir was formerly the Imperial Russian Choir. This is a very enjoyable little record. Mousorgsky's song is effective, and the bass soloist and the chorus do it justice. The Carol is most ingratiating, a work requiring delicate tonal effects which the choir attains.

Chamlee sings, in his familiar style, two songs that Caruso made famous a number of years ago. There seems to be no reason for the revival of these numbers, even though they provide Mr. Chamlee with an opportunity to display some obvious effects.

Marie Tiffany has a likable light soprano voice, but her words are not always understandable. The arrangement of these songs is not unusual.

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## Names and What Their Owners Are Doing

Katina Andreades, Greek soprano, who made her debut last spring will announce her return to America in a song recital at Town Hall, New York, Nov. 7. She is booked for two appearances in New Haven, Conn., one with the local orchestra, under David Stanley Smith, the other a recital at the Yale University School of Music.

Kathryn Meisle, American contralto, who returns on the New Amsterdam which was due on Sept. 28 has been engaged to sing leading contralto rôles at the Staatsoper in Berlin and Cologne next May and June. Miss Meisle has been a member of the Chicago Civic Opera Company for the last five years and also appeared for three successive seasons with the Los Angeles and San Francisco opera companies. Following her German opera engagements, Miss Meisle will make a recital tour of Holland and the Scandinavian countries. Because of American engagements Miss Meisle refused a two year contract with the Dresden Opera offered her by Fritz Busch.

Harold Samuel, English pianist, especially noted for his interpretations of Bach, has been booked for a recital in Dallas, Tex., March 15.

Ethyl Hayden, soprano, has appearances scheduled for the New York Oratorio Society, the Friends of Music, and recitals at Hartsville, S. C., Dec. 6, and St. Louis, Mo., April 4.

Merle Alcock, Metropolitan Opera contralto, was to open her season on Oct. 5 at the Worcester Music Festival. Other recitals booked are Wheeling, W. Va., Oct. 9 and Norwich, Conn., March 8, 1929.

Dorothy Gordon, will give a series of four young people's concerts in New York this winter.

Tudor Davies, concert and opera tenor, has been engaged by the Society of the Friends of Music to sing the tenor part in Handel's Samson early in April.

Amy Ellerman, contralto, will start her season with a concert at Lakeland, Fla., on Oct. 1. She will participate in a program to be given by a vocal quartet, which will also enlist the services of Calvin Cox, tenor; Dicie Howell, soprano, and Edwin Swain, baritone.

The Philadelphia Civic Opera Company will open its sixth season in the Academy of Music, Philadelphia, on Oct. 18. The bill is to be Aida, with the following singers: Emily Roosevelt, Julia Claussen, Sara Murphy, Paul Althouse, Nelson Eddy, Sigurd Nilsen, Reinhold Schmidt and Pierino Salvucci. Alexander Smallens will conduct, and the staging is to be directed by Karl Schroeder.

Marie Miller, harpist, who has been on a motor tour through Canada will be heard in concerts and recitals next winter, and also in a new organization, the Amido Trio, under the management of Annie Friedberg.

Alexander Brailowsky, pianist, has been added to the list of soloists already announced for the forthcoming season of the Chicago Symphony. Mr. Brailowsky will appear on the Friday-Saturday programs.

Emily Miller, coach and accompanist, who has been spending the summer at Center Lowell, Me., reopened her New York studio on Oct. 1.

Mildred Dilling, harpist, will make her first appearance on the concert stage in Glasgow, Scotland, on Oct. 12. She has only been heard there to date over the radio from the local station. She will give a joint recital in Edinburgh with Heloise Russell on Oct. 16. On Oct. 1, Miss Dilling was booked to play in Birmingham, this being a return engagement with the British National Broadcasting Company. On Oct. 10 she will appear in London with John Coates. Before sailing for America on the President Roosevelt on Oct. 25, Miss Dilling will play in Manchester on Oct. 20.

Robert Velton, American violinist, will make his first public appearance in New York in a recital program in Town Hall on Oct. 8. Mr. Velton comes from the Pacific Northwest, where he had his early musical training, later studying under Frank Kneisel. He has also played in Europe, during which time he worked under Eugene Ysaye. Among his American engagements was an appearance with the Seattle Symphony.

Olive Cornell will give her second Carnegie Hall song recital in New York on Oct. 21.



CATHERINE WADE-SMITH, VIOLINIST, SPENT AN EVENTFUL SUMMER IN CALIFORNIA ACQUIRING CONCERTOS AND (CALIFORNIANS LOOK ASIDE) MOSQUITO BITES.

Katherine Gorin's first piano recital of the season in New York will be given in Town Hall on Nov. 22. Two days later she will appear at the Knox School, Cooperstown, N. Y. Forty engagements are listed on her winter tour.

Charles Naegle, young American pianist will appear on Wednesday afternoon, Oct. 24, before the Schubert Club in Stamford, Conn.

Evsei Beloussoff, cellist, recently gave a recital at La Jolla, Calif. Mr. Beloussoff will return to New York in October to resume his eastern activities which will include recitals, chamber music concerts and teaching.

Alice Paton, soprano, returns to New York the end of September and will devote much time to teaching and coaching. She will also be soloist of the First Congregational Church in Montclair, and will appear in oratorio concerts as well as in her own recitals.

Dusolina Giannini resumed her European season on Sept. 12 with an operatic performance in the Hamburg Opera House. She is completely booked until the end of January and will appear in recitals throughout Germany and Holland. A few operatic performances in Budapest and recitals in Vienna are also announced. Miss Giannini has been engaged to sing in a Victor complete recording of Aida. At the conclusion of her European tour, Miss Giannini will return to America for a brief tour. She will sail for England again early in May to take part in the Covent Garden Opera season.

Anna Graham Harris, contralto, has reopened her studio in Hackensack, N. J., after a vacation spent in Canada and Maine. Edna Davison, soprano; Nina Voorhis, soprano; and the Treble Quartet of Bergen County, consisting of Harriet Schuyler, Helen Keppel, Jeanette Neal, and Hazel Park, are artists from her studio who will be actively engaged this season.

Victor Harris, who spent the summer at his home, East Hampton, Long Island, returned to New York to reopen his studio on Oct. 1.

The Roth Quartet of Budapest, which made its American debut on Sept. 21, at Mrs. Elizabeth Sprague Coolidge's Anniversary Chamber Music Festival, Pittsfield, Mass., was booked at Williams College, Sept. 24; Wellesley College, Oct. 3; Harvard, Oct. 4; Yale, Oct. 5. Later bookings are: Providence, Oct. 7; Smith College later in the month; New York, Oct. 27; Washington, Oct. 30.

Clara Verson, pianist, has returned from a vacation in Minnesota.

The Hart House String Quartet will appear in New York with the People's Symphony Concerts on March 15, this being one of several New York appearances this season for the organization.

Laurence Wolfe, tenor of the Munich Opera for two years, will give his second New York recital in Town Hall on the night of Oct. 24. Mr. Wolfe, a New Yorker, made his New York debut last January.

Ten states will be visited by Irving Marston Jackson, baritone, on his concert tour, which will begin with an engagement in Danbury, Conn., on Nov. 15 and will end in Dayton on March 12.

Lucille Chalfant, coloratura soprano, will remain in Europe for an indefinite period fulfilling operatic engagements throughout Italy and France.

Marion Armstrong, Scottish-Canadian soprano, has received a volume of original Scotch songs, songs of the Hebrides, collected and translated by Marjory Kennedy-Fraser and Kenneth Macleod. The book was autographed by the authors and given to Isabelle Burnada for presentation to Miss Armstrong.

Lea Luboshutz, Russian violinist and a member of the faculty of the Curtis School of Music in Philadelphia returned on Sept. 22, on the America. Mme. Luboshutz spent the summer at St. Jean de Luz, France.

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### Orchestra in Oklahoma Faces Suspension

**OKLAHOMA CITY, OKLA.** Oct. 4.—The future of the Oklahoma City Symphony Orchestra looks doubtful according to an announcement made by Mrs. Frederick B. Owen, vice-president.

Her statement follows an intensive drive by the orchestra association for a guaranty fund. Twelve-thousand five-hundred dollars is the amount needed; and only \$5,525 has been raised. Musician's contracts and arrangements for the rental of Shrine Auditorium are being withheld for the present. Plans for financing the 1928-29 season call for the sale of 500 sponsors tickets at \$25 each.

E. W. F.

### WITHDRAWS FROM QUARTET

Emerson Stoeber, who founded the Lenox Quartet in 1921, announces that he has withdrawn from that organization. The quartet will continue under the same name.



CLAUDIA MUZIO REJOINS THE CHICAGO CIVIC OPERA COMPANY THIS SEASON AND WILL PROBABLY SING THE TITLE ROLE IN NORMA

### DOES THE RADIO AID THE ARTIST?

BY GEORGES ENGLES

**W**HEN, just a few years ago, radio began to reach into the concert field for artists to provide entertainment for its patrons, alarm spread among those whose livelihood was music. What would become of the concert business if singers and instrumentalists began broadcasting? Would people bother to go to concert halls, paying box office prices, if the finest performers could be heard in their homes merely by tuning in a radio?

Most of the artists themselves did not take kindly to the prospect. They did not wish to risk sacrificing their footlights, their visible audiences, the inspiration of audible, spontaneous applause for the dubious glory of singing to unseen people over a microphone. Also they were afraid that this comparatively new instrument would not do justice to their singing or playing.

A venturesome few, however, were able to vision the possibilities of radio. The idea of reaching, within a few minutes, an audience vaster than the sum total of all they had performed before during their entire careers, was tempting. One by one they made their debuts over the air. With the ice broken, others rapidly succumbed, until now nearly all of the best known singers and instrumentalists have made microphone appearances. The three or four important exceptions may in time be won to the radio,—or perhaps they never will broadcast. They have avoided doing so for various reasons, but chiefly because they seem to feel they need the presence of an actual audience in order to give most fully of their art.

Whatever fears musicians may have entertained as to the effect of broadcasting on their concert hall careers have been allayed. Experience has shown that their annual tours from coast to coast and from Canada to Cuba are not at all injured by the fact that millions within that area have heard them over the loud speaker. Their concert hall audiences have remained intact, and in addition the artists have acquired a great new audience.

The wrinkles which radio brought to the brows of concert managers have disappeared. The ogre which threatened their business with disaster has begun to assume a friendly aspect. As one musical season has succeeded another, it has become apparent that the American public wants its concert halls fully as much as it wants its radios. There is not the slightest danger that the newer form of entertainment will absorb the older.

Indeed, far from eliminating the concert business, radio had undertaken to

enter it on its own account. It recognizes the concert field as an indispensable ally. It has come to a realization that to reach the peak of its development it must establish a complete entente cordial with this brother amusement.

That is why the National Broadcasting Company decided to step beyond the bounds of radio and organize its own concert bureau. The actual situation which led to this decision is briefly this. During the years that radio has been broadcasting daily programs it has been sending over the air not only the voices and instruments of the greatest artists, but also of many who are practically unknown in the concert world. These latter musicians, instead of following the customary régime and starting their careers on the concert stage, began in the newer and less competitive field of radio. All of them are excellent artists. But had they elected to follow a concert or operatic career (there was no other alternative before the advent of radio) it would undoubtedly have taken them a lifetime to build up the reputations they now hold. They are literally known to millions. The least important of them has probably been heard by more people than listened to Caruso during his entire career.

They have built up this vast following as voices or instruments over the air. In many cases they are little known, perhaps entirely unknown to the concert world. But within the past few months a situation has arisen which brings a successful concert hall career within their reach. They are finding themselves with a ready-made audience, eager for the privilege of paying to hear them. Their radio followers have given unmistakable signs that they are not content with simply knowing these favorites over the air. They want to come in personal contact with them. Listening in over the radio has whetted their appetites to the point where they want to know what these microphone performers look like. They are demanding personal appearances on the concert stages of their home towns.

A spontaneous rolling up of such sentiment throughout the country made the formation of the National Broadcasting and Concert Bureau inevitable. If radio patrons wished certain stars to go on tour, tours must be arranged.

The concert bureau was organized some months ago. It now has under its management nearly a hundred artists. Many of these will appear regularly on the concert stage from now on in addition to filling radio engagements. They are to be booked and sent on tour according to the system generally followed by concert managements. Local bureaus and managers will be given an opportunity to engage these artists on the same basis that they engage the artists of other musical agencies.

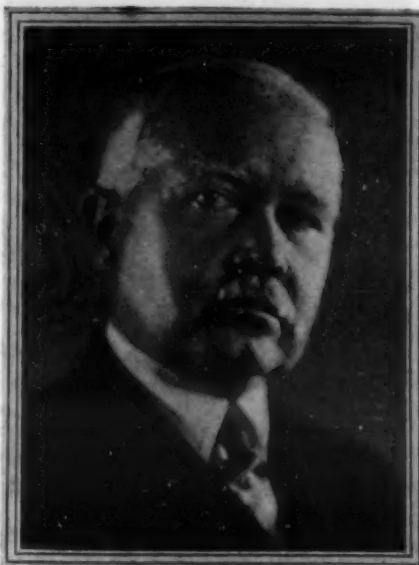
Already the system is well under way. Radio artists affiliated with the bureau are now filling engagements as concert artists. Some of them will make New York appearances during the coming season. Some will go out as individuals, others in units of five or six, making up a complete and varied program.

This is not in the nature of an experiment. It is a definitely established movement. Radio is in the concert business to stay. It has become a part of the network which distributes musical talent to the concert audiences of the country. The concert field, in its turn, is adapting itself to meet the situation. Local managers in various parts of the country have already taken steps to associate themselves with the movement, adding the names of popular radio artists to their season's musical courses. They are aware of the manifold advantages of linking themselves up with radio, just as radio is aware of the advantages of joining hands with the concert field. They see a vast new audience ready to be tapped, an audience of millions of radio listeners, who once lured to the concert halls by names it has become familiar with over the air may form the habit of coming regularly to hear good music for its own sake.



# FINDING A PUBLIC FOR THE YOUNG ARTIST

By  
Albert  
Goldberg



© Fernand de Guedre

GLENN DILLARD GUNN, PRESIDENT OF THE GUNN SCHOOL OF MUSIC IN CHICAGO, TACKLES A SERIOUS PROBLEM

CHICAGO, Oct. 4.—"The greatest problem of the present day educator," says Glenn Dillard Gunn, president of the Gunn School of Music, is not one of teaching but in finding opportunities for the young artist to properly introduce himself to the public, for without a public the artist is helpless.

"Always difficult, it is a situation that today needs more thought than ever. The radio has almost completely exterminated two former outlets for the young artist, the chautauqua and the small town concert course. Middle sized cities still maintain their courses, but the public is interested only in artists who have been able to afford widespread publicity. The young American, with nothing to recommend him but his talent, is left out in the cold. Save for the small colleges or universities, many of which still maintain their concert courses, he has no opportunity for a hearing.

## Endowments the Remedy

"The solution for this, I believe, will be found only at present with greater endowments to permit young people to have the hearing they deserve. Here in Chicago the problem has been approached in two ways, both eminently successful as far as they go. One is the Young American Artist series, founded by Jessie B. Hall at my suggestion in 1914. Here, under professional conditions, the young artist may make his debut at an astonishingly low cost. If he has sufficient friends to buy tickets he may even make a profit on his debut. So successful has this series been ever since its inception, that Chicago critics give these events the most careful consideration.

## The Use of Contests

"Another step toward helping the young artist is the Society of American Musicians, an organization which, with Frederick Stock's advice and supervision, conducts annual contests for advanced singers, pianists, violinists, cellists and organists, and a junior pianist, the winners being granted an appearance with the Chicago Symphony Orchestra under Mr. Stock's direction. The standards are high—this season the pianists are expected to be prepared with the entire twenty-four Chopin preludes and the Liszt E flat concerto. The results have brought forward some very fine young talents, who thus have the opportunity of a first class or-

chestra appearance to give them prestige in starting their careers.

"While this is but a beginning, I feel that we in Chicago are making a more practical approach to the problem than any other city in the country. I hope that still more opportunities will soon be provided to permit the young American to show his mettle. That is all he needs—an opportunity."

## Progress in Teaching

Discussing piano teaching, Mr. Gunn remarks that the student of today is spared a vast amount of labor that once was thought necessary to his development.

"No longer," he says, "must the student wade through volume after volume of Czerny, Cramer, Clementi and their ilk, dulling his perceptions and gaining from his labors little of actual value. Concentration is the aim of the modern teacher. Musical and technical development now go hand in hand. The loss of time and the little real gain of the old methods is shown by the fact that practically all leading teachers of today, even those of European training, have abandoned the old system of employing a preparatory teacher.

"The present day instructor finds it more satisfactory and time-saving to supervise every phase of the student's development. Thus simultaneously with the growth of technical facility, the student is initiated into every school and type of music, increasing the difficulty of his assignments, of course, as his technical grasp increase and his musical comprehension expands. I firmly believe that a well balanced program of study is one of the first essentials of modern musical education. Then, as a pupil's abilities and weaknesses are revealed, special attention can be given to each student's personal problems."

## Has Varied Interests

Mr. Gunn's activities are far wider than those of the average music teacher. Concert playing, criticism, conducting, lecturing, authorship—these are but a part of his labors. He is a human dynamo. After his teaching and executive duties are over he spends his evenings attending musical events and reviewing them for the Herald and Examiner. And that he may keep in form for this strenuous life, no day is complete without a vigorous workout in the gymnasium.

## BETHLEHEM REHEARSALS

BETHLEHEM, PA.—The Bach Choir of Bethlehem resumed rehearsals on Oct. 1 for the festival to be held on May 10 and 11. The works to be sung are the St. Matthew Passion and the Mass in B minor. Three hundred singers are registered under the leadership of Dr. J. Fred Wolfe. They will rehearse for two hours every week until near festival time, when more practices will be held.

## OPERA IN JAMAICA

A series of operatic performances was begun in the Werbas Theatre in Jamaica, L. I., Sept. 30, with a benefit for Pauline Turso, soprano, in which one act of each of the following operas was given: Cavalleria Rusticana, Otello, Il Trovatore, and Aida. Miss Turso and the contralto, Evelyn MacGregor, are pupils of Salvatore Avitabile, who will direct the performances. The other singers will be Fernando Bertino, tenor, and Giuseppe Interrante, baritone.

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## EVENTS IN PORTLAND

PORTLAND, ORE.—Louis Kaufman, winner of the Loeb prize in 1927, the Naumberg prize in 1928 and violinist in the Musical Art Quartet of New York, was recently heard in Portland, where he received his early training. With Ruth Bradley Keiser at the piano, he gave brilliant interpretations of works by Handel, Conus and Lalo.

At the first of the fall luncheons of the Portland district of the Oregon Music Teachers' Association, Frank Eichenlaub, the new president, introduced the following speakers; Carl Denton, James Stevens, Isabel Clark, Dorothea Nash, Mrs. Clifford Moore, and Susie Michael.

J. F.

NEW YORK STUDIO  
OPENED BY ZILBERTS

Zavel Zilberts, singing teacher, opened his Carnegie Hall studio in New York on Oct. 1. Mr. Zilberts, who was born in Russia, studied at the Russian Conservatory of Music and also with the Italian teacher Novelli, whose textbooks he uses. When fourteen years of age, he led a choir, later organizing the Hazomir Choral Society of Lodz. Mr. Zilberts appeared in concerts at the Royal Conservatory for eight years prior to the World War, and was musical director of a temple in Moscow.

In 1920 Mr. Zilberts came to this country and organized the Hazomir Choral Society of Newark, N. J., which gave a concert in Carnegie Hall in its first year. This choir is now affiliated with the Y. M. H. A. of Newark, and Mr. Zilberts is preparing it for two performances of Mozart's Requiem to be given in Newark, at the Y. M. H. A. auditorium and in the Masque theater. A similar performance will later be given in New York.

In addition to his choir work, Mr. Zilberts is musical director of the Cantors' Association of America. In 1923 he conducted the association's jubilee concert at old Madison Square Garden, with a choir of 550 voices, before an audience numbering about 17,000. Last year he organized the Zilberts Choral Society of New York, which meets every Thursday evening in the Steinway Building. Many pupils who study with Mr. Zilberts in Europe are now appearing in opera on the continent. In addition to his Carnegie Hall studio, Mr. Zilberts has a studio in Newark. He is also widely known as a composer of traditional Jewish music.

NEEBSON WILL OPEN  
NEW YORK STUDIO

A well booked season for Lyda Neebson, soprano, is forecast by Richard Copley, her manager. Among the dates already upon her calendar are those in Carlisle, Pa., on Oct. 10; Harrisburg, Pa., Nov. 27; Greenville, Pa., Dec. 6; Pittsburgh, Jan. 31; Wheeling, W. Va., March 7; New Wilmington, Pa., March 31, and Hollidaysburg, Pa., on March 22. In addition to her concert work, Miss Neebson is soprano soloist at the First Presbyterian Church of Bloomfield, N. J. She announces the opening of a New York studio at 53 West Seventy-second Street. Miss Neebson studied under Marcella Sembrich and Romano Romani in New York and with Michael Raucheisen and Wilhelm Freund in Germany.

\* \* \*

## JOINS SEATTLE FORCES

SEATTLE.—John Weicher has resigned his post as assistant concertmaster of the Chicago Symphony Orchestra to accept the position of concertmaster of the Seattle Symphony Orchestra, which is conducted by Karl Krueger and with which he will be established this season. Mr. Weicher studied at the Prague Conservatory, and under Eugene Ysaye and Carl Flesch. He joined the Cleveland Orchestra at the age of seventeen, and some years later became concertmaster of the Civic Orchestra of Chicago, which is under the direction of Frederick Stock and Eric DeLamar. From this post, Mr. Stock promoted him to become assistant concertmaster of the Chicago Symphony. In addition to his symphonic work in Chicago, Mr. Weicher has been a member of the Gordon String Quartet and the Ravinia Opera Orchestra.

## BUSY SINGER AND TEACHER



LYDA NEEBSON, SOPRANO, WILL DIVIDE A BUSY SEASON BETWEEN SINGING AND TEACHING IN NEW YORK

## ARRANGE BENEFIT

GREENVILLE, OHIO.—Annually the city's fund for alleviating wants of the poor is collected by the Kiwanians, and administered by the Civic League. This year's concert for the purpose is to be held on Oct. 25. The sponsors are: Rev. W. Utts, Herman Brown, John Kester, Dr. Moffat, and Frank Walsh.

The Greenville American Legion Band, which represented the state in France last fall, is one of six Legion organizations entered for the contest at the national convention of the American Legion at San Antonio, from Oct. 8 to 12. Also taking part will be bands from Iowa, Kansas, Minnesota, New Jersey and Wisconsin.

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## Handing Down the Torch

### Querze Perpetuates Ancestral Art

The dictum of a certain singing teacher that every great voice has been preceded in the same family by two other good voices in direct line has often been disputed, but no one can contradict the historical evidence of singing talent descending from parents to children. Outstanding examples are the Garcia and Patti families, the case of Victor Maurel and his daughter, Barbara, and the achievements of Louise Homer and her daughter Louise Homer Stires.

Singers in Italy were the ancestors of a young tenor, Raoul Querze, who has recently returned from a series of engagements on the Riviera, in which he received as much praise for his style, taste, and musicianship as for the beauty of his voice.

#### The Family Gallery

On the walls of his home in Flushing, Long Island, hang portraits of musical forbears. There is a demure likeness of the mezzo-soprano Brunner, celebrated wife of a renowned tenor, Ferdinando Capelli. Their daughter, Liduina Capelli-Bononcini, was a noted interpreter of Verdi's heroines—Gilda in Rigoletto, Leonora in Il Trovatore, Violetta in La Traviata, and Luisa Miller in the opera of that name. Her sister was also a favorite singer at La Scala, Milan. She married Count Coppola di Sarno, who fought beside Garibaldi at the taking of Rome. One of their children was Amalia, who married the Marquis of Sambon, French Ambassador to Italy. At his death she married the distinguished tenor, Angelo Querze, and Raoul is one of their three children.

#### Taught at Thirteen

Raoul Querze was such a talented pupil at the National Conservatory of Brazil that when he was thirteen years old he received a diploma qualifying him to teach there. Three years later,



RAOUL QUERZE, TENOR, WHO IS A SINGER BY ANCESTRY AND SUCCESSFUL EXPERIENCE

### FORMER OPERA STAR MAY SING AGAIN



LYDIA LINDGREN, FORMERLY WITH THE CHICAGO CIVIC OPERA, WHO MAY APPEAR IN OPERA WITH HER HUSBAND, RAOUL QUERZE

he was professor of piano playing; at seventeen he conducted symphony orchestras; at eighteen he coached Enrico Caruso, Titta Ruffo, Giuseppe De Luca and others in the preparation of certain rôles on which his father was an authority. He was nineteen when he was engaged as substitute for Richard Strauss and Felix Weingartner at the opera in Rio de Janeiro where he actually conducted performances. Meanwhile he was studying singing; and in 1923 he sang at La Scala under Arturo Toscanini. Since then Mr. Querze has sung in the capital cities of Europe, and it is expected he will appear in New York.

Following the tradition of his family, Mr. Querze married a singer, Lydia Lindgren, whose lovely voice attracted attention in her first American engagements with the Chicago Opera. Her career was interrupted by her marriage, six years ago, but she hopes to return to the stage and perhaps to sing in the same operas with her husband.

### HAVE SABBATICAL YEAR

#### Two Peabody Teachers Receive Tribute

BALTIMORE.—In recognition of thirty-four years of service, a year's leave of absence, beginning Oct. 1, has been granted by the trustees of the Peabody Institute to May Garrettson Evans, superintendent, and Marion Dorsey Evans, associate superintendent of the preparatory department of the Conservatory of Music. This announcement is made by Lewis H. Dielman, executive secretary. In the absence of the Misses Evans, the affairs of the preparatory department will be administered by Virginia Blackhead as superintendent and Bertha Bassett as associate superintendent.

The preparatory department was started in 1894, under the direction of Miss May Evans, in a small rented house on Centre Street near the Peabody Institute, with a staff of Peabody graduates as teachers. Since then the enrollment of pupils has grown to 2,000 annually. The school now is housed in the new modern building, containing nearly a hundred rooms, erected through the benefaction of the late James Wilson Leakin. Four branch music schools are maintained in connection with Park School, Garrison Forest School, Roland Park Country School, and Girls' Latin School.

## Seattle Forms Choral Society

### Schola Cantorum to Be Conducted by Krueger

SEATTLE, Oct. 2.—Organization of the Seattle Schola Cantorum is announced by Karl Krueger, conductor of the Seattle Symphony Orchestra. Discussing this new chorus, and the part it will play in co-operation with the orchestra, Mr. Krueger says:

"Ever since I have been in Seattle, I have felt the need for a choral organization allied with the orchestra to enable us to perform many works requiring the assistance of voices.

"Most of the great European orchestras have choral organizations which co-operate in their performances regularly. The Vienna Philharmonic has the Vienna Singakademie; the Paris Conservatoire Orchestra has the chorus from the Conservatoire; the Berlin Philharmonic has the Philharmonic Choir, and so on.

#### Satisfies Standing Need

"In this country examples of co-operation between choral and orchestral groups have been the Boston Symphony and the Handel and Haydn Society; the New York Symphony and the New York Oratorio Society, and several years ago William A. Clark, Jr., sole guarantor of the Los Angeles Orchestra, founded as part of that organization the Philharmonic Chorus of Los Angeles.

"There is really nothing new in the idea. Rather does it satisfy an old need. The new organization will in no wise interfere with or attempt to cover the same ground as the already existent choral organizations in Seattle. It will simply offer an opportunity for those singers who wish to participate in the performance of certain works.

#### Admires New York Choir

"Last summer one of the finest achievements in connection with the production of Aida in the Stadium was the fine chorus drilled by Jacques Jourd'ville. At that time many of the singers expressed a desire to continue with some sort of choral work. It is this that leads us to hope that the Seattle Schola Cantorum will give an opportunity for expression to many Seattle music lovers. Because of my great admiration for one of the finest choral organizations in the United States, the famous Schola Cantorum of New York, I have chosen the name I have for the Seattle chorus.

"I shall conduct the rehearsals myself and in time I expect the Seattle Schola Cantorum to attain a perfection of ensemble rivaling that of the orchestra."

#### APPEARS IN TRIPLE ROLE

SAN FRANCISCO.—Annie Louise David presented her pupil, Kathryn Julyé, in a charming recital in the Fairmont Hotel Studios recently. Miss Julyé appeared in the triple role of harpist, soprano and composer and gave pleasure in each. Music by Bach and Debussy was played on the harp. Songs with harp accompaniment proved delightful novelties and Miss Julyé's own Legend dedicated to Annie Louise David, was effective. M. M. F.

#### SYMPHONY IS AIM

A fund of \$300,000 for the establishment of a symphony orchestra in Denver, with Rudolph Ganz as conductor, is the aim of Denver citizens, according to advices received in New York. Th's movement follows Mr. Ganz' summer appearances in that city as leader of symphonic concerts given in the Elitch Gardens.

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DORIS HUMPHREY, WHO WAS A HIGH-LIGHT ON THE PROGRAMS OF THE DENISHAWN DANCERS FOR SEVERAL SEASONS

#### OPEN DANCING STUDIO

*Doris Humphrey and Weidman  
Leave Denishawn Company*

Doris Humphrey and Charles Weidman, soloists for several seasons with the Denishawn Dancers, have disassociated themselves from that organization to open their own studio at 9 East Fifty-ninth Street, New York.

In addition to conducting classes and giving private instruction to students who wish to follow the art of dancing professionally, Miss Humphrey and Mr. Weidman announce that special attention will be given to concert, operatic and theatrical artists who wish to acquire "that plasticity of body and grace of carriage essential to professional work in these fields."

During the past two seasons Miss Humphrey and Mr. Weidman have been in charge of the Denishawn's New York school, confining their solo activities to recitals in this city. They will continue their public appearances in a series of New York recitals this season.

TULSA, OKLA.—The Tulsa Civic Symphony Orchestra, is to be enlarged this year and will be conducted by Kurt Berger.

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#### SOUSA VISITS CHICAGO

*Gives Two Concerts and  
Leads School Bands*

CHICAGO.—Opening the Chicago musical season with a suitable fanfare, Lieutenant Commander John Philip Sousa and his band gave concerts in the Auditorium on the afternoon and evening of Sept. 23. Lieutenant Sousa was in his happiest vein, and capacity audiences were diverted by his shrewd ability to blend entertainment and music.

His usual tribute to the classics consisted of Richard Strauss' Death and Transfiguration and a selection from Saint-Saens' suite The Algerienne, both reset for the instrumentation of a military band with a colorful and expert hand. Sousa's own suite, Tales of a Traveler, constructed from popular melodies, proved attractive. And there was of course the usual number of novelties and marches. The latter included a new one, The Golden Jubilee, as spirited and rhythmic as one has come to expect from this composer.

Several soloists were listed. Marjorie Moody, a coloratura of expert capabilities, sang Sousa's latest song, Love's Radiant Hour; John Dolan, cornetist, played Sarasate's Habanera; and Howard Goulden achieved the polonaise from Mignon on the xylophone.

During the intermission at the afternoon concert Mr. Sousa led the Joliet High School Band, first prize winner in last summer's contest, in several numbers. In the evening the De La-Salle Institute Band, second prize winner, was heard.

A. G.

OKLAHOMA CITY, OKLA.—Joe Kasparek, fifty-three years old, leader of the Oklahoma City Shrine Band, died on Sept. 2.

## JUILLIARD PROTEGE MAKES BERLIN DEBUT

Marie Edelle, a young soprano student sponsored by the Juilliard Graduate School in New York, and a pupil of Marcella Sembrich, gave a successful debut recital in Berlin on Sept. 17, according to news from that city. Miss Edelle was one of eight to be chosen in March of this year for free scholarship training at the Dresden Opera School, and has been studying there since May. Reports speak of the beauty of Miss Edelle's voice as revealed in songs by Erich Wolff, Hageman and other composers.

Miss Edelle, who is the daughter of Charles Edelle of New York, first appeared in public in 1924, when she sang at a concert given in honor of Mme. Sembrich at the Lake George Club. A year later she attracted attention as soloist with the American Orchestral Society. Subsequently she appeared with the American Opera Company and also in recital.

#### 800 Seek Scholarships

The Juilliard Graduate School of the Juilliard School of Music, of which Ernest Hutcheson is dean, states that more than 800 applications for scholarships for the year were received during the summer for the Graduate School on East Fifty-second Street, New York. Of this number 300 were accepted for hearing between Oct. 1 and 6 in voice, violin, cello, piano, and composition departments.

Applicants are examined by the faculty of the Juilliard Graduate School alone. Of the 300 a large number are chosen for free tuition for 1928-1929. In the piano department are Mr. Hutcheson, Oscar Wagner, Rosina Lhevinne, Olga Samaroff, Carl Friedberg, James Friskin, Josef Lhevinne and Alexander Siloti. In singing tests the judges are Mme. Sembrich, Florence Page Kimball, Anne E. Schoen-Rene, Paul Reimers and Francis Rogers. Violin and cello authorities are Leopold Auer, Edouard Dethier, Paul Kochanski, Hans Letz and Felix Salmond. In composition and theory work are Rubin Goldmark and Bernard Wagenaar; in aural theory, Franklin Robinson; in diction, Minna Samuelle; in orchestra class, Albert Stoessel, and in literature, Rhoda Erskine.

#### The Extension Department

Aside from the New York activities of the Graduate School, the Juilliard Graduate Extension Department received over 300 applications from students presented by leading conservatories throughout the United States. From this group, examined by the head of the Juilliard Extension Department, 100 awards have been made, including scholarships extending from New York to California.



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# Musical Americana



By **HOLLISTER NOBLE**



## JUDSON ACQUIRES THE WOLFSOHN BUREAU

Concert Management Arthur Judson and the Arthur Judson Radio Program Corporation announce that they have taken over all the activities of the Wolfsohn Musical Bureau and the Adams Broadcasting Service.

John T. Adams, president of the Adams Broadcasting Service, becomes sales manager of the Judson Radio Program Corporation and Calvin M. Franklin of the Wolfsohn Bureau becomes sales manager of Concert Management Arthur Judson. The principal members of the respective staffs of the two organizations have also been acquired by the Judson offices. The Judson staffs remain intact and all business will be conducted from the Judson offices in Steinway Hall.

Concert Management Arthur Judson has been in existence for 14 years and with the acquisition of the Wolfsohn Musical Bureau, founded in 1884 by Henry Wolfsohn, the Judson organization becomes one of the most extensive and foremost artistic and commercial concert organizations in the world. The Arthur Judson Radio Program Corporation was formed in 1926 and in 1927 was responsible for many of the major programs heard on the air. The Adams Broadcasting Bureau was formed in 1927 by John T. Adams.

Complete details regarding this important announcement will be published in next week's issue.

### Correct as Usual

Confirming our exclusive forecast in this column a few weeks ago that the Met's season would open with Norma, Mr. Gatti clinched our prophet's title by announcing L'Amore dei Tre Re as the premiere . . . oh, well, we're for Smith, we bet on the St. Louis Cards, and we thought the Argentines would win last Saturday's polo match.

### Society Notes

A perfect day at Meadow Brook . . . polo, as distinctive and beautiful a game as one could wish . . . hiding under the peanut stands were lots of Those We Read About. Charley Lindbergh wandering unrecognized around the field enclosure. For instance, Mme. Fanny Alda of the Metropolitan, Mrs. Dotty Benjamin Caruso, and Ganna Walska strolling about with Harold McCormick, a sight for photographers. The McCormick box included a group of friends and Archduke Leopold of Austria. Mr. and Mrs. Otto Kahn were there with daughter and son-in-law, Mrs. John Barry Ryan, Jr. . . . at one end of the field, Paul Gravath, at the other Howard Taylor of Judson's with a gunman's cap pulled firmly over both eyes.

"Gentlemen Prefer Blondes" . . . "But Gentlemen Marry Brunettes," n'est-ce-pas, Nanette? . . . which reminds us that Max Rosen had a hard time getting his father across 57th street traffic the other day.

Mrs. Sammy Chotzinoff has long hair this season . . . and looked for a long time in George Jensen's silver shop the other day.

—The Chicago office of MUSICAL AMERICA is situated in Suite 2114, Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 2543-2544.  
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—Boston Office: Room 1011, 120 Boylston Street.  
—Telephone Hancock 0796. William J. Parker, Manager.

Dr. P. Mario Marafioti was laboring in his shirt sleeves the other day over his new book on singing . . . he had just had a cable from Grace Moore.

### Moving Day

Everyone's moving to the fifties. . . Eddie Cushing, dean of the Brooklyn critics, and Mary Watkins, Herald Tribune musicker, will shortly be at 120 West 58th Street . . . we will publish the phone number in a day or two.

Hugo Reisenfeld and Josh Zuro sat side by side all through the Whiteman concert.

In our sane moments there are only two people we would really like to be . . . one of them is Joe Cook and the other Wilbur Hall, the genius who plays the bicycle pump, violin, trombone, and other instruments with a sad, pathetic air.

### By Underground Railway

Our laundress tells us that Ned Zeigler's

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NEW YORK, OCTOBER 13, 1928

(Neddy is assist. mgr. of the Met.) new Park Avenue Apartment is almost in order these days . . . and so-o-o-o beeeeg it is.

Dick Stokes, scrivener for the Night World is living at the Wentworth, these days . . . Bob Simon, co-author of Up See Daisy, didn't go to the opening of the show last Monday—I did it for the wife and Kiddy. (3 weeks old). Gerald Warburg, the 'cellist, looks like John Gilbert, according to Mrs. Boo-Boo.

Werner Janssen, son of Janssen Want To See You, and a well dressed man if ever there was one, had his shoes repaired near 57th street lately.

### W. J. H. and the S. E. P.

W. J. Henderson, the N. Y. Sun's veteran musicker, is back in the fold after a summer's rest at New London, N. H. The venerable druggist of New London, N. H., has saved the Saturday Evening Post for Henderson every week for the past nine years. And if visitors will peep through the Twin Lakes villa of the Hendersons after they have left for town they will find W. J.'s study pasted up with Sat Eve Post covers, from wall to ceiling, with one cover of the Musical Digest in a chosen spot.

### Easy Street

57th Street at the beginning of the music season is a stumping ground for musicians, artists, music editors, press agents and beginners who want to give debuts . . . Al Human, Nick Sokoloff, Sam Chotzinoff, Oscar Thompson and others formed one group a few days ago. Sokoloff described a conversation with Muck in Bayreuth. The old question of tempi and traditions were discussed.

"Bah" said Muck, "there is no Wagner tradition. I heard Wagner, Mottl, von Buelow—all of them. And all of them conducted differently, one from the other. Wagner himself conducted his operas in a very slow manner. I myself like to conduct Parsifal much slower than is the accepted manner."

Al Human mentioned an early interview with John Roach Straton.

"All Sunday music ought to be abolished," declared Straton, according to Human.

"Believe me, I agree with him," remarked Chotzinoff, figuring up the 35 Sunday articles he has yet to compose for the World.

A news flash from the advertising staff states that Emilie Sarter, manager, is to be congratulated upon the successful outcome of an operation on her nose for an ailment which threatened her hearing. She is now able to hear the slightest whisper.

And we hope someone puts an end to the whispering campaigns now underway in our concert halls.

From Boston comes the word that "Mr. Serge Koussevitsky has changed the date of his recital from Oct. 15 to Oct. 17, because of the recent announcement of Mr. Herbert Hoover's visit to Boston on the former date."

Half way through Paul Whiteman's concert, Ben Bernie, "the illustrious maestro" (Carnegie Hall ad) yawned, drew out a huge stogie, clamped it beneath his teeth and let it remain there for the rest of the program.

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*Marguerite D'Alvarez, Peruvian contralto, returns from an Italian summer, aboard the Carinthia for the American season.*



*The widow of the late Enrico Caruso and his two daughters, Gloria and Jacqueline, are passengers on the incoming Conte Biancamano.*



*The Aquitania brings Mr. and Mrs. Fritz Kreisler.*



*Serge Koussevitzky, conductor of the Boston Symphony, arrives on his favorite boat, the Ile de France.*



*Home from a European tour, Doris Niles, American dancer, is "snapped" with Lawrence Evans, of Evans and Salter, her managers, and Miguel Di Rivera and the Marquis De Belmonte.*